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of the 7th
to the 17th century

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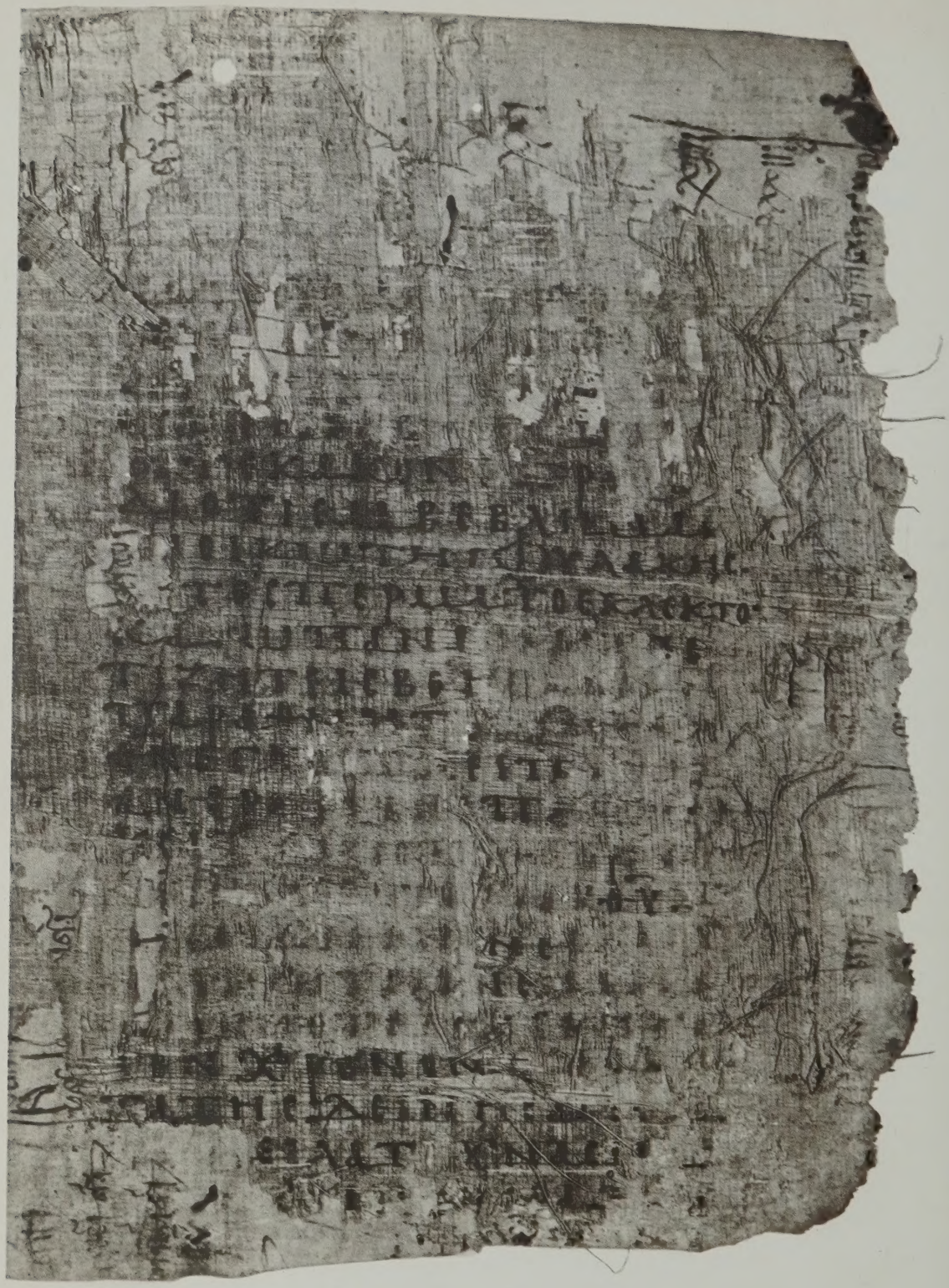

LOT 84. Papyrus fragment

BIBLIOTHECA PHILLIPPICA

Medieval Manuscripts: New Series: Third Part

CATALOGUE OF

FORTY-TWO MANUSCRIPTS

of the 7th to the 17th century

from the celebrated collection formed by Sir Thomas Phillipps (1792-1872)

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FOREWORD

The present sale contains notable early manuscripts from Continental monastic houses. The earliest, a collection of fragments from St. Martin's at Tours, includes leaves in Merovingian script, containing some Tyronian notes and old German names, together with papyrus fragments in Greek uncial (lot 84). Lots 85 and 88 are from the great Northern Italian Abbey of Nonantola, the former of the 10th century. Lot 86 is remarkable from many points of view, contents, provenance and condition. It is written by Abbot Ellinger of Tegernsee, where it remained until the secularisation of the Bavarian religious houses in 1803, and contains a compendium of the scientific knowledge available in Northern Europe in the 11th century: Plato's *Timaeus*, Bede, and two late classical descriptions of the constellations attributed to Aratus, illustrated with 42 drawings. There are other good examples of French and German script and decoration of the 12th and 13th century (lots 87, 89 and 90).

The other strength of the sale is in literary manuscripts. Of French origin are two manuscripts of the Arthurian legend (lots 92 and 93), one of the four recorded manuscripts of Jean Acart de Hesdin's *La Prise Amoureuse* (lot 97), and the only substantially complete manuscript recorded in private hands of *Le Roman de Renart*, the animal epic on Reynard the Fox translated into English by Caxton and into High German by Goethe. Paris in the early Renaissance is recalled by the dedication copy to Charles VIII of Fausto Andrelini's Latin poem on the capture of Naples (lot 120).

The outstanding Italian manuscript is of Dante's *Divine Comedy*, written in 1363 and textually most valuable (lot 99). A fifteenth-century manuscript of Boccaccio's popular *La Fiammetta* belonged to Henry Drury (lot 111) and there are two interesting humanistic manuscripts, a Florentine Tibullus of great elegance, with the Medici arms (lot 117), and the dedication manuscript to Guidobaldo da Montefeltre, Duke of Urbino, of an unpublished treatise on fighting, decorated with 117 drawings, in its original Urbino gilt binding (lot 118).

English manuscripts include a *Bible Historiale*, probably written in the West Country (lot 96), and a manuscript from Battle Abbey with a list of the Abbey's relics (lot 109). Two other manuscripts are of exceptional textual interest: a commonplace book written largely, we believe, by John Porter, M.P. for Worcester, contains one of the earliest treatises on heraldry composed in England, the only medieval manuscript of one of two known Middle English translations of Twiti's *The Art of Venery* (the first treatise on hunting by an English author) and the earlier of two known manuscripts on chess

problems with Middle English texts (lot 107); the other (lot 114) includes unpublished English treatises on illumination and on veterinary medicine.

There is one Hebrew manuscript (lot 95), and two Greek ones, of Aeschylus and Aristophanes (lots 116 and 119); an Ovid of *c.*1300 (lot 94); a missing volume from the series of registers of Papal letters in the Vatican, drafted by Petrarch's friend Zanobio da Strada (lot 98); and the manuscript of Claudian's poems which belonged to Theodor Pulmann and was used by him for the Plantin edition of 1571. From Spain, besides a Navarrese *Fuero* (lot 104), there is an important manuscript of the Catalan poetry of Ausías March, written in 1542 for the Lord Admiral of Naples, whose enthusiasm for the poet led to the publication of the first edition in the following year (lot 123). Finally we should mention two illuminated manuscripts, a *Somme le Roy* written at Arras in 1437 and with an attractive presentation miniature (lot 105), and Hugh of Strasbourg's theological compendium, German work of the mid-15th century, in its original blind-tooled binding and in very fine condition (lot 113).

September 1967 SOTHEBY & CO.

Bibliotheca Phillippica
Medieval Manuscripts: New Series: Part III

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FORTY-TWO MANUSCRIPTS OF THE 7th TO THE 17th CENTURY

Day of Sale: Tuesday, 28 November 1967
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84 FRAGMENTS OF A PAPYRUS CODEX [EGYPT(?), 6TH/7TH CENTURY]; LISTS OF TENANTS OF THE ABBEY OF ST. MARTIN OF TOURS [7TH AND 8TH CENTURY]

These remarkable fragments are of the very greatest historical and palaeographical interest. The papyrus fragments are possibly the only examples of a Greek text on this writing material to have survived from antiquity in Europe north of the Alps and are written in a superb uncial. They are combined – in a union which only the resources of a laboratory can dissolve – with specimens of more than one variety of the rare Merovingian cursive which was used in the chancery of the Merovingian kings and in the writing of official documents in their dominions. Although documents in this script are fairly numerous in the Archives Nationales in Paris and a few other collections in France, elsewhere they are of the greatest rarity. The interest of the present examples is enhanced by their use of the so-called 'Tironian notes', a shorthand system supposed to have been invented by Cicero's freedman Tiro, which was still occasionally used in the Merovingian and Carolingian periods.

The fragments were at a very early date glued together to form the binding of a manuscript in the library of St. Martin's at Tours. They were seen there by the great scholar Bernard de Montfaucon c.1703 and a tracing of several fragments of the papyrus was published in his *Palaeographia graeca* in 1708. After the French Revolution both the manuscript and the fragments preserved in its binding disappeared. The fragments were seen at Cheltenham in the 1880's by Heinrich Schenkl but were only identified with the Tours binding when they were examined by Dr. Bernard Bischoff in 1934. Dr. Bischoff also identified the manuscript from which they had come with an eight-century manuscript of the commentary of Philippus on Job now in the Meerman-Westreenen Museum at The Hague (MS. 10.A.I.). A full account of his

discoveries was published as *Ein wiedergefundener Papyrus und die ältesten Handschriften der Schule von Tours* in 1939. The present description is based entirely upon this article; a copy of the article and a typed English translation, bound separately in red half morocco, are sold with the fragments.

The binding of the manuscript in which the fragments were found no longer exists, but a later blank vellum leaf glued to an early leaf covered with papyrus has a fifteenth-century inscription 'Epistola philippi presbiteri ac commentatoris ad episcopum nectarium tres libri expositionum supra Iob'. The fragments are preserved in a yellowish-brown leather folder with the label 'Maurand Papeterie Cartonnage à Paris'. An old sheet of folded paper has an early nineteenth-century bookseller's description in French and a note (added no doubt by the British purchaser in France): 'The Gentlemen of the Customhouse are requested to use great precaution in opening this parcel, for – altho' it is very old, it is very tender!'

Phillipps MS. 28967.

THE PAPYRUS FRAGMENTS

These are of varying sizes and are for the most part glued onto one or both sides of the vellum leaves from Tours. Twenty-one attached fragments have legible writing, ranging from a word or two to complete passages of several lines. In addition, there are a few very fragile detached fragments with writing and there is a vellum fragment with an offset impression of several lines of the papyrus text. Other vellum leaves have fragments of papyrus attached to them which have no writing.

The fragments are from a large codex. According to Dr. Bischoff 'the page seems to have contained at least 30 lines of *c.*110 mm. in length'; two fragments indicate that it was in fact a double-column page about 315 mm. wide with two colums each 110 mm. wide. The script is a large well-formed uncial described by Mercati as of the Coptic type and dated by him to the sixth or seventh century.

The text is by Ephraim the Syrian (d.373), a prolific writer of sacred poetry. His works were probably all written in Syriac but were soon translated into Greek and other languages. The present fragments are from a long poem on the life of Joseph ('Joseph the Good'). The text was recognised by Cardinal Mercati from the fragments reproduced by Montfaucon and is described by him as superior to that of any known manuscript.

THE VELLUM LEAVES (Lists of tenants of the Abbey of St. Martin of Tours)

These comprise eight large fragments (approximately 335 mm. by 220 mm.) and eighteen smaller fragments of varying sizes. Eight of the fragments have

writing on both sides, the others have visible writing on one side only, but in some cases the vellum is partly or wholly hidden by the papyrus glued to it. Most of the fragments seem to be complete or nearly complete leaves.

The text, according to Dr. Bischoff, is the Merovingian official cursive and is written in several hands dating presumably from the late seventh and early eighth century. 'One of the librarians of St. Martin's correctly described the contents of these fragments as rent rolls; tironian notes [shorthand signs], especially the sign for 'semis' [one-half] are sometimes used. The names of those liable to rent are listed separately under the different 'Colonicae' for each year (i.e. probably abbot's years, e.g. 'de iogundiaco in ann. XXII', 'in. ann. XXIIII domus ma. doni'). To a certain extent the twenty-five leaves might be described as a simpler version of the Carolingian polyptychs [many-leaved tablets used as legal documents]. But the rich store of old German names contained here is even more valuable owing to their greater antiquity, and the lists can also be expected to throw much light on the history of monastic property . . .' The name of each of the many hundreds of tenants is followed by the quantity of corn – oats, barley, rye or wheat – which he was requested to pay.

LITERATURE

B. Montfaucon. *Palaeographia Graeca*, 1708.
L. Delisle. *Notices et Extraits*, xxxi, i (1884), 214 sqq. (referring to the fragments as lost).
H. Schenkl. *Bibliotheca Patrum Latinorum Britannica*, Vienna 1892, I, ii, item 2148.
S. G. Mercati, in *Biblica* I (1920), 371 sqq.
B. Bischoff. *Ein wiedergefundener Papyrus und die ältesten Handschriften der Schule von Tours*, in *Archiv für Kulturgeschichte*, xxix (1939), 25–38; a revised edition in B. Bischoff, *Mittelalterliche Studien* I, Stuttgart 1966, 6–15.

[SEE FRONTISPIECE AND PLATE I]

85 HIPPOLYTUS. LIBER GENERATIONIS, WITH ANOTHER BIBLICAL CHRONICLE, STICHOMETRIC LISTS AND TWO WORKS BY ST. AUGUSTINE

[NORTH ITALY, ABBEY OF NONANTOLA, 10TH CENTURY]

On vellum. 103 ll. (modern pagination 5–210, followed in this description). Apparently complete. Gatherings of 8 leaves without catchwords or signatures. Three stubs after p. 174 with traces of writing do not represent lost leaves of text; the text runs on without a gap from half-way down p. 174 to the top of p. 175, which is the first page of a new gathering (the gatherings were evidently written separately and at this point the text would have overlapped had the first of these two gatherings been completed). 26 lines. $9\frac{7}{8}\times7\frac{1}{8}$ in.; 250×180 mm. Written in brown or dark brown ink by several scribes using a late carolingian script, probably all in the same scriptorium but pp. 101–210 perhaps some years later. Headings in red. Six-line title in red uncials touched with yellow on p. 1. Rough vellum with a number of natural flaws. Slightly creased and stained but in sound condition throughout. Blank lower half of last leaf cut away. Roan, gilt title, by Bretherton, 1848.

PROVENANCE

(1) Written in the Benedictine Abbey of Nonantola, in the diocese of Modena, founded in 735 by Anselm, Duke of Friuli. The MS. can be identified in the inventories of the Abbey library compiled in the eleventh century (Ruysschaert A.26), and in 1166, 1331, 1464 and 1464–1490.
(2) Removed in 1660–1663 with all the other MSS. remaining at Nonantola to the Biblioteca Sessoriana of the Cistercian church of Santa Croce in Gerusalemme in Rome; an inventory of the manuscripts was drawn up by Father Ferrari in 1664, in which this is no. 81.
(3) Disappeared with thirty-four other MSS. from the Biblioteca Sessoriana between 1798 and 1818.
(4) These Nonantola MSS. next appear in the stock of the Roman bookseller Giambattista Petrucci, from whom Payne and Foss bought this one and others for Sir Thomas Phillipps in 1848.
(5) Phillipps MS. 12266.

TEXT

This very curious manuscript attracted the attention of the great Theodor Mommsen in the 1880's. He published from it the then unknown stichometric lists of the books of the Bible and the letters of St. Cyprian (*Hermes*) and used it for his edition of the two biblical chronicles (*Chronica Minora*). Mommsen pointed out that its contents (as far as p. 97) are nearly identical with those of a ninth-century MS. at St. Gall (MS. 133), but that the two manuscripts are

derived independently from an earlier archetype and that the Phillipps manuscript is in many instances the better of the two.

Page 5. *Chronica Eusebii Caesariensis ep*[*isco*]*pi. Incipiunt generationes totius bibliothecae. per ordinem scriptae. habet genitores si factum est* . . . This is the text named by Mommsen *Liber genealogus* and printed in *Chronica Minora*, pp. 160–196. The title *Liber genealogus* occurs here only in the explicit (p. 41); the attribution to Eusebius is incorrect. The work is a summary chronicle concerned mostly with biblical history but ending with a brief account of the Christian persecutions. The present version is carried as far as the consulate of Hierius and Ardaburius (A.D. 427). The manuscript was copied from an imperfect text; the words *habet genitores*, here written as part of the title, should be preceded by the words *Unde homo? Si natus est* . . .

Page 41. *Incipiunt prophetiae ex omnibus libris collectae. Quot prophetiae membra habentur?* . . . An anthology of Old and New Testament prophecies.

Page 51. *Incipiunt virtutes Heliae quae eius merito a domino factae sunt. Prima virtus* . . . *Incipiunt et iam helisei virtutes* (p. 52) . . . Brief accounts of the virtues of Elijah and Elisha.

Page 54. *Incipiunt contropationes* [i.e. *comparationes*] *hominum. Duo sunt Adam* . . . A list, with explanations, of all names which occur more than once in the Bible.

Page 66. *Haec sunt diutissime per diversa quaesita; Sic dinumeratio temporum et annorum a generatione seculi ab Adam usque in consulatum Valentiniani et Valentis* [A.D. 365] . . . The *Liber generationis*, derived (as Mommsen showed) from a chronicle written in Greek by the important early Christian writer Hippolytus, Bishop of the Port of Rome (martyred *c.* A.D. 235); printed in *Chronica Minora*, pp. 89–138. The present version, after a passage mentioning the consuls Eusebius and Hypatius (A.D. 359) ends with the usual lists of prophets, prophetesses, kings in Samaria and Levites.

Page 81. *Item interpretationes nominum de hebreo in latinum* . . .

Page 82. *Incipit indiculum veteris testamenti qui sunt libri canonici* . . . *item indiculum novi testamenti* (p.83) . . . *indicium Cecilii Cipriani* . . . When these three items were published by Mommsen in *Hermes*, they were known to him only from the present manuscript; subsequently they were found also in St. Gall MS. 133, but they do not seem to have survived elsewhere. They are of very considerable interest, not only as offering an early list of canonical books (with the Gospels in the order Matthew, Mark, John, Luke), but for the light they throw

on stichometric practice (i.e. the measurement of ancient books by *stichoi* based on the average Virgilian line of 16 syllables); the present text, which has a curious reference to the avarice of the Roman book-trade, is quoted by Maunde Thompson as one of the primary authorities for this practice.

Page 84. *Item interpretationes hebreas in latinum . . . Nomina locorum et interpretatio nominum de hebreo in latinum* (p. 85) . . . *Hic de nominibus de hebreo in latinum* (p. 89) . . .

Pages 97–100. A few interpretations of Greek words and sayings of various early fathers, added (? in the eleventh century) to fill the empty pages at the end of a gathering.

Page 101. *Incipit liber S. Aug*[*ustini*] *ep*[*iscop*]*i. De gratia et libero arbitrio. Propter eos qui hominis liberum arbitrium . . .*

Page 155. *Incipit liber de correptione et gratia. Lectis litteris vestris Valentine frater . . .* These two treatises, *De gratia et libero arbitrio* and *De correptione et gratia*, are both addressed to the monk Valentinus, Abbot of the ascetic community of Hadrametum, for the guidance of his monks, and are usually found together in manuscripts. They are printed in Migne, *Patr. Lat.*, pp. 881, 915.

Pages 208–209. Brief additions on blank pages (eleventh or twelfth century): a short life of Origen (*Primus doctor post apostolos apud Grecos Origenis fuit . . .*); an explanation of the saying of St. Paul that as many men will go to Heaven as angels fell thence; and an explanation of the term Anti-Christ.

DECORATION

The second part of the manuscript begins (p. 101) with a large initial P with fine foliate and interlace ornament extending almost the whole height of the text. It is in brown penwork with traces of gold. There is a small interlace initial in brown penwork on p. 155 and an initial D with red and yellow foliate and interlace ornament on p. 5.

LITERATURE

Hermes, xxi (1886), pp. 142–156.
H. Schenkl. *Bibliotheca Patrum Latinorum Britannica*, Vienna 1892, I, ii, item 1890.
Chronica Minora Saec. iv. v. vi. vii, ed. T. Mommsen (Monumenta Germaniae Historica, Auctorum Antiquissimorum tom. ix), Berlin 1892 (the present manuscript is described on pp. 80, 158).

G. Salmon. *A Historical Introduction to the Study of the Books of the New Testament*, 1889, p. 226.
H. D. Swete. *The Gospel according to St. Mark*, 1909, p. xxxx (this and the preceding work refer to the unusual order of the Gospels).
E. Maunde Thompson. *Introduction to Greek and Latin Palaeography*, Oxford 1912, p. 69.
Giuseppe Gullotta. *Gli antichi cataloghi e i codici della Abbazia di Nonantola*, *Studi e Testi* 182, Città del Vaticano 1955.
José Ruysschaert. *Les Manuscrits de l'Abbaye de Nonantola*, *Studi e Testi* 182 *bis*, Città del Vaticano 1955.

[SEE PLATE 2]

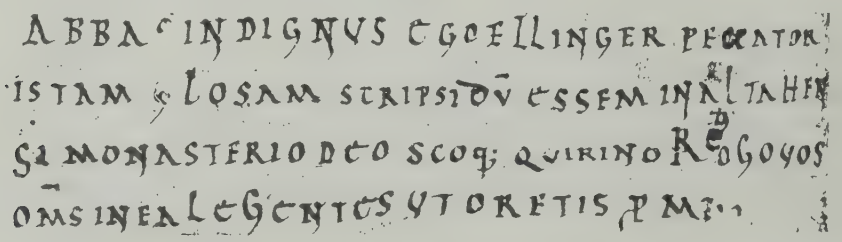
86 BEDE. DE NATURA RERUM; PLATO. TIMAEUS (IN LATIN) AND OTHER WORKS

ABBEY OF NIEDERALTAICH (BAVARIA)
[SECOND QUARTER OF THE 11TH CENTURY]

On vellum. 102 ll. plus two old vellum flyleaves and two old vellum pastedowns. Apparently complete; the stubs in the first four and last two gatherings seem all to be of blank leaves. Gatherings of 10 leaves including the stubs (fourth of 5, last of 14); ff. 101, 102 a separate gathering not part of the original manuscript. 25 to 30 lines. Double column from f. 32 onwards. $8\frac{3}{8} \times 6\frac{1}{2}$ in.; 219 × 166 mm. Written in brown ink in a fine late carolingian hand, probably (as far as f. 100) by Abbot Ellinger. Headings in red in the first work. Two fine foliate initials in red on f. 2*b*. First few leaves stained; first and last few leaves slightly wormed; with wide margins (some pinholes visible) and on the whole IN VERY FINE CONDITION. Fifteenth-century Tegernsee binding of soft white (originally pink) leather (deerskin?) over square wooden boards, four metal bosses on each cover, closed by a thong fastening over a pin on the upper cover; contemporary manuscript title label in the upper half of the upper cover and post-medieval pressmark on the lower half. The binding is in very remarkable original condition.

PROVENANCE

(1) The writer of the whole manuscript (except ff. 101–102*b*) seems to be the celebrated Abbot Ellinger of Tegernsee (*c.* 975/980–1056). His name appears in minuscules in the upper margin of f. 32 in the curious form *Ellknghr scrlpsmt nstbm glqscm* (the *i*'s become successively *k*, *l*, *m* and *n*, the *e* an *h*, the *a*'s *b* and *c*, the *o* a *q*), and on f. 102*b* (following a text which is apparently not in his hand) is the colophon in uncials



Abbas indignus ego Ellinger peccator istam glosam scripsi dum essem in altahensi monasterio deo sanctoque Quirino Rogo vos omnes in ea legentes ut oretis pro me. The letter forms in the colophon are not identical with those found in the text and the script of the text shows considerable variability, but the general character of the handwriting is the same throughout and we may probably accept the text (except ff. 101–102*b*), the drawings and the colophon as Ellinger's work.

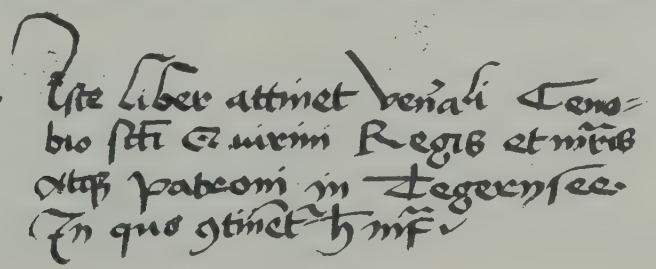
The name of Abbot Ellinger was the greatest in the early history of the monastery of Tegernsee and late medieval librarians used it to glorify some of

the early illuminated manuscripts of the Abbey. In particular he was claimed as the artist of the so-called Ellinger Gospels (Munich, Claromontanus 18005) and he has been described by some art-historians (e.g. Bange) as one of the founders of the eleventh-century Bavarian school of painting. Schmeidler, however, who has made an exhaustive study of his life, his writings and his activity as scribe and artist, believes that we have no richly illuminated manuscripts from his hand. The manuscripts written by him he believes to be five in number: the present manuscript and four in Munich (18227, 18190, 18192, and 18528a), with a few leaves in two other Munich manuscripts (19414, 19456). Only one of these apart from the present manuscript is illustrated: an Isidore (18192) which has fine initials and a few pen drawings. The series of forty-two drawings described below would seem therefore to be Ellinger's principal work as an artist.

Ellinger played an important part in the movement of monastic reform initiated by the Emperor Henry II. He became Abbot of Tegernsee in 1017 through the influence of his friend Godehard, Abbot of Niederaltaich (St. Godehard, Bishop of Hildesheim), and was titular abbot until his death. But his strong personality led him into conflict with the imperial authority and for long periods from 1026 onwards he was forced to retire to Niederaltaich, on the Danube between Regensburg and Passau. It was here, as the colophon says, that the present manuscript was written. The choice of texts indicates his interest in secular as well as religious education.

Tegernsee was one of the oldest of the Benedictine monasteries of Bavaria. Founded with monks from St. Gall *c.*750 and enriched with the relics of the St. Quirinus who is mentioned by Ellinger in his colophon, it had two great periods of particular influence and prosperity; the eleventh century, when it played a leading part in the monastic reform movement initiated by the monasteries of Trier and Ratisbon, and the fifteenth, when the library added to its collection of manuscripts a vast quantity of early printed books.

(2) The manuscript probably remained at Tegernsee until 1803. The fifteenth-century librarian of the Abbey, Ambrosius Schwarzenpeck, inserted two notes of ownership, on the flyleaf before f. 1 and on a slip of paper attached to f. 2.



Both give a list of the present contents of the manuscript; the first says that it was written by Abbot Ellinger, the second gives the press-mark 'b 32 2° v'. The manuscript was given its present binding probably at the same time, with a vellum label describing its contents pasted onto the upper cover beneath the metal bosses. The label has a later press-mark 'N.24' and a printed Tegernsee library stamp is also pasted onto the upper cover.

In 1803 the Bavarian monasteries were dissolved and their libraries sequestrated, the manuscripts from Tegernsee being removed to Munich. An account of the sequestration by J. C. von Aretin, one of the commissioners, makes it clear that some of the chief treasures of the Abbey were concealed by the monks to save them from confiscation. It was perhaps in this way that the manuscript escaped.

(3) Auguste Chardin, the Parisian bookseller, revolutionary and *vellumane* (his portrait is given by Dibdin, *Tour in France and Germany*, 1821, II, p. 400). No. 196 in his *Catalogue de livres précieux manuscrits et imprimés*, 1811, and lot 770 in his sale, Paris, 9 February 1824.

(4) Phillipps MS. 816.

TEXT

The first three works in this very interesting manuscript form a compendium of the astronomical knowledge available in western Europe in the eleventh century, comprising Bede's *De Natura Rerum*, Plato's *Timaeus*, which deals with the domain of present-day physics and biology, and two Aratean works on the constellations. This scientific encyclopaedia is followed by excerpts from the glossary of Pompeius Sextus Festus, which occupy two-thirds of the manuscript, and by a brief tract on musical instruments ascribed to St. Jerome.

Folio 2b. Incipit Excerptum Bedae de naturali historia Plinii (Migne, *Patr. Lat.*, 51, 187). The text is preceded by a table of the fifty-one chapters (ff. 1, 1*b*), a blank page (f. 2) on which Ellinger has written miscellaneous notes which include charms in cryptic characters and medical recipes, with a few words in German, and Bede's four-line preface in verse, *Naturas rerum varias labentis et aevi . . .* (f. 2*b*).

Although here described as 'Bede's excerpt from Pliny's Natural History', the *De Natura Rerum* is in fact an independent work only remotely resembling the second book of the elder Pliny's huge encyclopaedia. It deals with the creation of the world, the heavens and the celestial bodies, and meteorology. The text is here accompanied by an extensive marginal gloss, apparently unpublished, which begins by saying that the work (*haec ars*) was written

either in Wearmouth (*hurimunda*) or in Hexham (*exaltasse*) or in Yarrow (*girum*) and that the author is either Bede or Brihtwald (*bridvalt*).

Folio 12. *Incipit Timeus Platonis.* The Latin translation by the fourth-century neo-Platonist philosopher Chalcidius, who also composed a lengthy commentary on the dialogue (not in this manuscript). The *Timaeus*, unique among Plato's dialogues for its scientific content, was 'the one Greek philosophical work of the best age with which the west of Europe was well acquainted before the recovery of Aristotle's metaphysical and physical writings in the thirteenth century . . . it furnished the earlier Middle Ages with their standing general scheme of the natural world' (A. E. Taylor, *Plato*, 1929, p. 436). The text here comprises the letter of Chalcidius to Osius and (as in many manuscripts) Part I only of the *Timaeus*. The blank space at the end of the text on f. 25 is filled by further medical recipes.

Folio 25*b*. *Duo sunt extremi vertices mundi* . . . The short treatise known as *Excerptum de astrologia Arati*, sometimes ascribed to Aratus or Hyginus, but probably written in Latin in the late classical or early medieval period (see (Maass and Boutémy). The text here has no title, incipit or explicit and is followed immediately – as in four of the seven manuscripts listed by Maass – by a description of the constellations beginning *Est quidem hic ordo et positio siderum* (f. 26*b*). This is followed (f. 31*b*) by twelve hexameter verses on the constellations by the fourth-century poet Ausonius, beginning *Ad boree partes arcti vertuntur et anguis* (*Patr. Lat.*, 19, 901), with neums indicating a musical chant.

Folio 32. *Incipiunt excerpta ex libris Pompeii Festi de significatione verborum.* Sextus Pompeius Festus was a second-century grammarian who made an epitome of a lost lexicographical work by a scholar of the Augustan age, Verrius Flaccus, which preserves many otherwise unknown words from writings of the republican period. Only the second half of Festus's work survives complete, in a manuscript in Naples; the first half, covering the letters A to M, is known only from the epitome made by a monk of Monte Cassino, Paul the Deacon. This is the text in the present manuscript, which is regarded by Festus's editor Lindsay as an important subsidiary authority throwing independent light on the archetype from which the best manuscript (Munich MS. 14734, written at Ratisbon) was copied. The title is here preceded by Paul's dedicatory letter to Charlemagne, *Divine largitatis munere sapientia* . . .

Folio 99*b*. *Epistola Hieronimi ad Dardanum de generibus musicorum.* The tract on musical instruments printed as epistle xxiii among the spurious works of

St. Jerome, *Patr. Lat.*, 30, 213. Two brief notes, about the spiritual interpretation of terrestrial things and about grades of Roman officers, are added at the bottom of f. 100*b*.

Folio 101. *Sciendum sane est et omnibus orthodoxis fidelibus memoriter retinendum . . .* A tract on the date of the beginning of Advent by Abbot Berno of Reichenau (d. 1048), without title or author's name (*Patr. Lat.*, 142, 1085). This is written in a hand of a different character to the rest of the manuscript, thicker and more upright. It is immediately followed by the colophon of Ellinger (d. 1056) and must therefore have been written before Ellinger's death and possibly in Berno's lifetime.

DRAWINGS

There are forty-two drawings of the constellations on ff. 27–31, derived from a very important cycle of late antique book illustrations usually found in company with the astronomical works of Aratus. Some of them fill the outer margins of the pages, some spread into the column of text (modified so as to leave space for them) and some spread right across the page. At some points they overlap with the text and it is clear that they were drawn before it was written. The same cycle of illustrations is found as paintings in a carolingian manuscript (British Museum, Harleian MS. 647) and as drawings in its English copy (Harleian MS. 2506). One of the four manuscripts mentioned by Maass as containing the present text on the constellations, Berlin Meermann-Phillipps MS. 130 (formerly Phillipps MS. 1832), a ninth- or tenth-century manuscript from Metz, has a similar series of forty-two drawings.

The preceding astronomical text (f. 25*b*) is illustrated by a drawing of a serpent in the midst of seven concentric circles.

LITERATURE

For Ellinger:
B. Schmeidler. *Der Abt Ellinger von Tegernsee*, Munich 1938.
O. Pächt, 'Two Manuscripts of Ellinger, Abbot of Tegernsee', *Bodleian Library Record*, ii, 1949, 184–85.
Neue deutsche Biographie, iv, Berlin 1959, p. 456.

For the sequestration in 1803:
J. Chr. von Aretin. *Beiträge zur Geschichte und Literatur*, I, 1803.

For the present manuscript:
H. Schenkl. *Bibliotheca Patrum Latinorum Britannica*, Vienna 1892, I, ii, item 1086.
G. Swarzenski. *Die Regensburger Buchmalerei*, 1910, p. 128.

E. F. Bange. *Eine Bayerische Malerschule des XI. und XII. Jahrhunderts*, Munich 1923, pp. 11–35 (a long discussion of Ellinger's artistic work, superseded by Schmeidler's researches).

For the texts and drawings in the manuscript:
Migne. *Patrologia Latina*, 90, 187–278 (Bede, *De Natura Rerum*).
Plato Latinus, ed R. Klibansky, iv, London 1962, p. cxii ('hic codex ubi hodie asservetur ignotum est').
E. Maass. *Commentariorum in Aratum Reliquiae*, Berlin 1898, 309–312.
A. Boutémy, in *Latomus*, iii, 1939, 131.
G. Thiele. *Antike Himmelsbilder*, Berlin 1898.
K. Weitzmann. *Illustrations in Roll and Codex*, Princeton 1947.
W. M. Lindsay. *Sexti Pompeii Festi De verborum significatione*, Leipzig 1913 (the present manuscript is noticed in the Introduction, p. xix).

[SEE PLATES 3, 4 AND 5]

87 LIVES OF ST. MARTIN OF TOURS AND BRIEF LIVES OF THE EASTERN FATHERS, IN LATIN

[FRANCE, 12TH CENTURY]

On vellum. 150 ll. Apparently complete except at the end. Gatherings mostly of 8 leaves (the fourth of ten, the seventh of four, the next two leaves a later addition, the last of six) with signatures i to [vi] (repeating the number iv) and i to [xi]. Double column. 27 lines. 12×8 in.; 322×225 mm. Written in a fine early gothic script, ff. 1 to 54 by one scribe in black ink, ff. 57 to the end by a second scribe in browner ink, both parts probably in the same scriptorium and at about the same time (the second part perhaps a few years earlier); ff. 55, 56 written in an archaistic hand of *c.*1400. Headings in red. A few margins naturally defective or cut into and a few edges stained, but with wide margins (showing many pinholes) and on the whole in good clean condition. French eighteenth-century mottled calf, sprinkled edges.

PROVENANCE

(1) The Chartreuse of Champmol near Dijon, with a partly erased fifteenth-century note of ownership on f. 1, *Iste liber est domus S[an]c[t]e trinitatis ord. Cartusien. prope Divionem.* The Chartreuse was founded by Duke Philip the Bold of Burgundy in 1378. The church was intended to serve as a mausoleum for the ducal family and was of great magnificence; the surviving relics include the celebrated Puits de Moyse decorated with sculptures by Claus Sluyter. The Carthusians were at this date one of the few monastic orders still devoted to the reading and writing of books, and with the assistance of the Duke the new Chartreuse collected a valuable library. Purchases made by the Duke in Paris and payments to scribes, illuminators and binders are recorded in Monget, i, 184–190, 409–419. The library was still intact when the Chartreuse was destroyed in 1792. The manuscripts and books were dispersed in a sale which lasted from 21 April to 30 May 1803 (Monget, iii, 181).
(2) Guglielmo Libri; lot 117 in his *Catalogue of the Magnificent Collection of Important Manuscripts and Objects of Art and Vertu*, sold in these rooms 1 June 1864.
(3) Phillipps MS. 22366 (bought of Boone).

TEXT

The first part of the manuscript contains lives of St. Martin of Tours taken from the works of his contemporary Sulpicius Severus and from the *Historia Francorum* of Gregory of Tours. Severus's account of his friend was 'a contribution to popular Christian literature which did much to establish the great reputation which that wonder-working saint maintained throughout the middle ages' (*Encyclopaedia Britannica*, 11th edition). At the end of this part of

the manuscript the Carthusians of Champmol inserted a short life of St. Martin's immediate successor in the see of Tours, St. Brictius, also from the *Historia Francorum*. The second part of the manuscript consists of brief lives of the holy fathers of the Thebaid, taken mostly from the works of St. Jerome's pupil, Rufinus. The manuscript ends with the preface and most of the table of chapters of the *Diadema Monachorum*, a collection of devotional passages for the use of monks compiled by Smaragdus, Abbot of St. Mihiel in Lorraine, *c.*809–819.

Folio 1. *Incipit prologus Severi in vitam sancti Martini Turonorum episcopi. Plerique mortalium studio . . . Incipit vita . . . Igitur Martinus Sabarie* (*f.* 1*b*). The *Vita*, as printed in Migne, *Patr. Lat.*, 20, 159–176 (the manuscript's 'prologue' is chapter 1 of the printed text).
Folio 14*b*. *Explicit liber primus vite sancti Martini. Incipit epistola Severi ad Eusebium presbiterum. Hesterna die cum ad me plerique . . . Incipit epistola Severi ad Aurelium diaconum. Postea quam a me mane digressus* (*f.* 16*b*) . . . *Incipit epistola eiusdem ad socrum suam Bassulam de transitu sancti Martini archiepiscopi. Sulpicius Severus Bassule parenti* (*f.* 18) . . . *Incipit de transitu* (*f.* 19) . . . The three letters of Severus on the life and death of St. Martin printed in *Patr. Lat.*, 20, 175–184.
Folio 20*b*. *Relatio sancti Gregorii turonensis ecclesie archiepiscopi de transitu sancti Martini . . . Archadii vero et Honorii imperatorum temporibus . . .* Chapter 43 of Book I of the *Historia Francorum* describing the death of St. Martin, followed by three brief narratives of miracles performed by the saint after his death: *Beatus autem Severinus coloniensis civitatis episcopus . . . , Eo namque temporum beatus Ambrosius . . . , Opere precium est enim etiam aliud inserere lectioni . . .*
Folio 23*b*. *Incipit dialogus Severi de vita sancti Martini. Cum in unum . . .*
Folio 37. *Incipit dialogus secundus. Quo primo igitur tempore relictis scolis . . .*
Folio 46. *Incipit dialogus tercius Severi Sulpicii. Lucescit O Galle . . .* The three dialogues on the life of St. Martin written after the Ciceronian model by Severus, *Patr. Lat.*, 20, 183–222.
Folio 55. *Incipit vita sancti Brictii episcopi. Igitur post excessum beatissimi sancti Martini . . .* An account of St. Brictius taken from Book II of the *Historia Francorum* (added *c.*1400).
Folio 57. *Incipit prologus sancti Iheronimi in vitas patrum. Benedictus Deus qui vult omnes homines salvos fieri . . .* The prologue of the *Historia Monachorum* generally attributed not to St. Jerome but to his pupil Rufinus, *Patr. Lat.*, 21, 387.
Folio 58. *Incipit vita sancti Johannis. Primum igitur tamquam vere fundamentum . . .* The Life of St. John the Eleemosynary, Patriarch of Alexandria, chapter I of the *Historia Monachorum*, *Patr. Lat.*, 21, 391.

Folio 67. Incipit de sancto Appelle. Vidimus et alium presbiterum . . . Incipit de sancto Pafnuncio. Vidimus et monasterium (*f.* 68) . . . The Lives of SS. Apelles and Paphnutius, chapters XV and XVI of the *Historia Monachorum*, *Patr. Lat.*, 21, 433, 435.
Folio 71b. Incipit narratio sancti Iheronimi de Marco (*sic*) *Captivo monacho. Qui navalio prelio dimicaturi sunt* . . . The life of St. Malchus by St. Jerome, *Patr. Lat.*, 23, 53.
Folio 75. Incipiunt monita et exempla sanctorum patrum. De virtute patientie. Dicebant sancti seniores . . . From the *Verba Seniorum* attributed to Rufinus, Book III, chapter 17 of the *De Vitis Patrum*, *Patr. Lat.*, 73, 747.
Folio 118. Frequenter ac sepius a me fratres . . . Book IV of the *De Vitis Patrum*, excerpts from Severus Sulpicius and Johannes Cassianus, *Patr. Lat.*, 73, 813.
Folio 147. Explicit liber singularis sancti Athanasii episcopi de exhortatione monachorum (this refers to *ff.* 75–147). *Incipit de compunctione. Dicebant de Abbate Arsenio* . . . Book V, Libellus III of the *De Vitis Patrum*, *Patr. Lat.*, 73, 860 (translated by Pelagius from an unknown Greek author).
Folio 149b. Hunc modicum libellum Smaragdus de diversis virtutibus collegit . . . *Incipit prologus. Hunc modicum operis nostri libellum* . . . The preface and a table of the first 87 (out of 100) chapters of the *Diadema Monachorum* of Smaragdus, *Patr. Lat.*, 102, 593.

DECORATION

The first part of the manuscript (to f. 54) has fine large initials in red or blue at the beginning of every chapter. The second part has plainer initials in red or brown. The manuscript is a splendid example of the work of a twelfth-century monastic scriptorium, probably either Carthusian or Cistercian, written in a bold hand and probably intended to be read aloud as part of the prescribed reading in the refectory.

LITERATURE

Migne. *Patrologia Latina*, vols. 20, 21, 23, 73, 102.
C. Monget. *La Chartreuse de Dijon*, Montreuil-sur-Mer 1898–1905.

[SEE PLATE 6]

88 ACTA SYNODI SEXTAE CONSTANTINOPOLITANAE

[NORTH ITALY, NONANTOLA, 12TH CENTURY]

On vellum. 206 ll. Apparently complete. Gatherings of 8 leaves (the penultimate of four; the last, a slightly later addition, of two), with catchwords (some cut away). Double column. 28 lines. $13\frac{1}{2} \times 9\frac{3}{4}$ in.; 342×248 mm. Written in a dark brown ink in a rounded and regular hand of late carolingian type. Headings in red capitals, large plain initials in red. Slightly wormed at the beginning and the end and a few leaves stained near the beginning, but with very wide margins (pinholes visible) and on the whole in fine and clean condition. Roan, gilt title, by Bretherton, 1848.

PROVENANCE

(1) Written in the Benedictine Abbey of Nonantola, in the diocese of Modena, founded in 735 by Anselm, Duke of Friuli. The manuscript, although not in Ruysschaert's lists, can be identified from the incipit and explicit with no. 52 in the inventory of 1331. It appears again in the inventories of 1464 and 1464–1490.
(2) Removed in 1660–1663 with all the other manuscripts remaining at Nonantola to the Biblioteca Sessoriana of the Cistercian church of Santa Croce in Gerusalemme in Rome; an inventory of the manuscripts was drawn up by Father Ferrari in 1664, in which this is no. 43.
(3) Disappeared with thirty-four other manuscripts from the Biblioteca Sessoriana between 1798 and 1818.
(4) These Nonantola manuscripts next appear in the stock of the Roman bookseller Giambattista Petrucci, from whom Payne and Foss bought this one and others for Sir Thomas Phillipps in 1848.
(5) Phillipps MS. 12275.

TEXT

The sixth Oecumenical Council or third Council of Constantinople was summoned by the Emperor Constantine Pogonatus to deal with the schism arising from the Monotheletic controversy (the debate as to whether Christ possessed one or two wills). The council held eighteen sessions between 7 November 680 and 16 September 681 and ended in the triumph of the orthodox party. The Nicene creed was reaffirmed and the monotheletic doctrine unequivocally condemned; prominent Monotheletes, living and dead, were anathematized, among them the former Pope Honorius. The text here comprises the letters from the Emperor to Pope Agatho and the Patriarch Gregory convening the council; the proceedings of the eighteen sessions; the letter from the Emperor to the Pope informing him of the results of the Council;

the reply of Pope Agatho's successor Leo II; and a letter confirming the acts of the Council from Constantine's son and successor Justinian II to Pope John V.

Folio 1. *Sancta sexta synodus quae in urbe Constantinopolitana congregata est . . . Divalis sacra directa ad donum (sic) sanctissimum papam . . .*
Folio 204. . . . *Et post consolatum eius anno secundo indictio xv.* The two leaves added at the end, which appear to be from the same scriptorium as the *Acta* and are written in a slightly different hand of great calligraphic beauty, have the text of two hymns. The first is in honour of St. Mary Magdalen and begins *Dum pietas multimoda* (*Repertorium Hymnologicum*, no. 4987; the hymn here has twenty-two stanzas of six lines). The second, which is a version of the words of Christ on the Cross, begins *Plaudat polus plaudat tellus/dirus gemat tartarus* and has eighteen stanzas of six lines. This incipit is not listed in the *Repertorium Hymnologicum* or its supplements of 1904 and 1912.

DECORATION

The text begins with a fine large initial I in red, yellow and blue, entwined by a foliate decoration outlined in red. There are sixteen smaller initial I's in the same colours, sometimes also with bluish-green. In addition, there is a very fine brown penwork initial I on f. 9, perhaps added a few years after the manuscript was completed in a space accidentally left blank, with an interlaced strapwork head and a tail devoured by a two-headed serpent, and a simpler penwork initial on f. 196*b*.

LITERATURE

G. D. Mansi. *Sacrorum conciliorum nova et amplissima collectio*, 1759–68, xi, 190–922.

[SEE PLATE 7]

89 GENESIS, IN LATIN, WITH MARGINAL AND INTERLINEAR GLOSSES

[FRANCE, 12TH CENTURY]

On vellum. 130 ll. Apparently complete. Gatherings mostly of 8 leaves (the last of ten); one signature remains (xi). Text 16 lines to a page, gloss 45 to 50 lines. 10½×7¼ in.; 267×185 mm. Written in dark brown ink in a regular and beautiful rounded early gothic hand, probably by a single scribe, the gloss in a smaller version of the same hand. Initials and paragraph marks in red as far as f. 36. Extensive notes by a seventeenth-century scholar on the first few and some other pages. Last few leaves stained by damp, a few other leaves slightly stained; with wide margins and on the whole in fine condition. French eighteenth-century mottled calf, spine gilt in compartments, gilt inner borders, green and black title-labels, marbled end-papers, g.e.

PROVENANCE

(1) The very high quality of the script indicates that this manuscript was written in an important centre of book production, possibly Paris.
(2) Michael Wodhull (1740–1816), the eminent classical scholar (Dibdin's 'Orlando'). His arms have been added in gilt to the upper cover and he has written on the flyleaf 'collat. & complet.' and 'call'd in the Cat: a MS. of the 13th Century'. He no doubt also wrote at the top of this leaf the price, date and place of purchase of the manuscript, but it was his custom, when he disposed of a book in his life-time, to cut away the part of the flyleaf with these particulars. The defaced armorial bookplate inside the front upper cover is probably that of the English collector who owned the manuscript before Wodhull.
(3) The Rev. Henry Drury, of Harrow (1778–1841, Dibdin's 'Menalcas') with his note of ownership dated 1818: Drury sale, Evans, 19 February 1827, lot 293.
(4) Phillipps MS. 3380.

DECORATION AND TEXT

A fine example of a glossed book of the twelfth century, written in a very regular hand of great beauty. The first page of text (f. 2) has seven lines in large uncials, in pale brown, and a magnificent interlaced initial I which extends the whole height of the page. The stem of the initial is white shaded with green; the background is divided into green, red, blue and brown sections. Halfway up the initial is a roundel containing a drawing of a scribe seated at a desk, and at the foot is a monstrous dog devouring the tail of the initial.

The very extensive marginal gloss is not the so-called *glossa ordinaria*. Some passages are preceded by the name of the authority from whom they are

derived (Augustine, Gregory, etc.) Others begin with the word *mystice* or *hystorice*, indicating the nature of the comment.

LITERATURE

H. Schenkl. *Bibliotheca Patrum Latinorum Britannica*, Vienna 1892, I, ii, item 1365a.

[SEE PLATE 8]

90 GRIMLAICUS. REGULA SOLITARIORUM

[GERMANY, EARLY 13TH CENTURY]

On vellum. 50 ll. Apparently complete. Gatherings mostly of 8 leaves (the fourth of ten). Double column. 33 lines. 9⅝×7 in.; 244×178 mm. Written in black ink in an early gothic hand. Chapter headings in red. Chapter initials in red or blue with spiral penwork in the contrasting colour, sometimes with marginal prolongations. Outer margins of first three leaves defective, a few leaves slightly stained; with wide margins (pinholes visible) and on the whole in sound condition. Eighteenth-century marbled paper boards.

PROVENANCE

(1) Probably written for the convent of Premonstratensian nuns at Oldenburg in the diocese of Lübeck. On f. 1*b* is a note of ownership of the convent ('*Liber ecclesie sanctissime et gloriosissime dei genitricis perpetueque virginis Marie dominarum in Aldenburch*') which seems to be scarcely later than the manuscript itself.
(2) Acquired after the secularisation of the German monasteries by Dr. Leander van Ess of Darmstadt (1772–1847). No. 44 in his catalogue, *Sammlung und Verzeichniss handschriftlicher Bücher*, Darmstadt 1823.
(3) Purchased by Sir Thomas Phillipps in 1823 with the remainder of van Ess's manuscripts for £320.
(4) Phillipps MS. 433.

TEXT

The *Regula Solitariorum* or, as it is here called, *Regula Inclusorum*, is attributed to an otherwise unknown recluse of the diocese of Metz named Grimlaicus, who lived in the ninth century. The prologue, apparently addressed to another Grimlaicus, is omitted in the present manuscript. The rule is based upon that of St. Benedict; its sixty-nine chapters are as much a spiritual guide for the solitary recluse as a series of rules. The text is here preceded by a table of chapters (unnumbered). The five chapters preceding the final chapter, though announced in the table, are omitted in the manuscript itself.

The *Regula* was originally bound with other works, of which a list is given (in the same hand as the ownership inscription) on f. 2. These included a history of the early bishops of Trier, Metz, Liège and Cologne, the vision of St. Furseus and the *De conditionis humanae miseria* of Pope Innocent IV.

DECORATION

The text (f. 3*b*) begins with a very fine interlaced initial P, in pink, blue, green and white, on a background of burnished gold, extending the whole height of

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the page. A lacertine creature supports the base of the initial. There is a similar but smaller initial D at the beginning of the table of chapters (f. 2*b*). The ownership inscription (f. 1*b*) is framed in an ornamental foliate cartouche in green, yellow and orange.

LITERATURE

Migne. *Patrologia Latina*, 103, 577–664.
R. van Waefelghem. *Répertoire des sources relatives à l'histoire de l'Ordre de Premontré*, Brussels 1930, p. 185 (for the little that is known of the nuns of Oldenburg).
Enciclopedia Catholica, vi (1950), 1169.

[SEE PLATE 9]

91 CARTULARY OF THE HOTOT FAMILY, OF CLOPTON, NORTHAMPTONSHIRE

[ENGLAND, SECOND AND THIRD QUARTERS OF THE 13TH CENTURY]

On vellum. 24 ll. Gatherings of 8+4+4+2 (the second a stub)+7 leaves. 11×6⅞ in.; 280×175 mm. (the last 7 leaves 8⅝×4½ in.; 220×115 mm.). The first 3 leaves written in a large gothic text hand, with large initials in green with red penwork decoration, the remainder written in a great variety of smaller, more cursive hands, with a few initials in green and headings in red. Stained and worn and some margins torn or frayed, but the text nowhere defective. Eighteenth-century diced calf, tooled in blind, rubbed.

PROVENANCE

(1) Apparently written for Richard Hotot (d. *c.* 1268) and his son Thomas. The heiress of the last male Hotot married (*c.*1400) Richard Dudley and the manuscript was in the possession of his descendant Sir Matthew Dudley, Bt., when it was seen by John Bridges, the historian of Northamptonshire (d. 1724).
(2) George Paton, the Scottish antiquary, of the Edinburgh customhouse (1721–1807); bookplate inside upper cover.
(3) John Caley, F.S.A. (d. 1834; a note in his hand on the vellum flyleaf and his small armorial bookplate inside the free endpaper). According to the Phillipps Catalogue he picked up the manuscript on an Edinburgh bookstall and presented it to
(4) George Baker, the historian of Northamptonshire (1781–1851).
(5) Phillipps MS. 12025 (bought from Baker with the rest of his manuscript collections in 1844).

TEXT

This is a rare example of a family cartulary, similar in nature to the cartularies of the great monastic houses but briefer and more roughly put together. Clapton or Clopton is ten miles south-west of Peterborough and the property, 'a fee of two knights', was originally granted by Thorold, Abbot of Peterborough from 1069 to 1098, to Roger de Luvetot, 'Baron de Sudho'. Roger granted the property to 'his knight' Alfred de Grauntcourt, whose granddaughter Alicia married Robert de Hotot. In 1213 (*eodem anno quo rex Iohannes unavit exercitum super Berehamdune*, 'the year in which King John assembled an army at Barham Down') Robert's son handed over Clopton to the fourth of his eight sons Richard. This early history is recorded in a large formal hand on the first three pages of the cartulary.

The next thirty-one pages seem to have been written entirely in the lifetime of Richard Hotot and relate to his properties. The text was written by

several hands at various times, with numerous nearly contemporary corrections, additions and notes. The principal contents are: lists of purchases of land by Richard Hotot, with the prices added by a different scribe; lists of the tenants in the five hides in the vill of Clopton; services owed by Richard Hotot in respect of his lands; rents due to Richard Hotot in the vill of Clopton; agricultural services to be performed by the tenants of Clopton; rents due from the property of Torneye; copies of Magna Carta, Henry III's Carta de Foresta, and two other charters of King John; *perquisiciones* made by Richard Hotot *preter mangnos sumptus edificii* (? because of his great building expenses). A few charters are transcribed in full, more often there is merely a brief record of the transaction. Several notes are dated between the 33rd and 37th years of Henry III (1248–1253). A note on p. 4 records that 'Reginald, the first parson of Clopton, a Friar Minor, built the church of Clopton of stone which previously had been of wood' and that he was born eight weeks before his time and was bald from his birth.

The last seven leaves (of smaller format) have lists of the rents due to Richard Hotot's son Thomas in the vill of Clopton in the first year of Edward I (1270–1271) and of the services 'which we owe' for the lands in Clopton bought by Thomas and his father. At the end is a copy of a charter of King Aethelred II 'the Unready' (978–1016) and a list of the kings of France ending with Louis [IX].

The cartulary was examined by the Northamptonshire historian Bridges and the account of the early history of Hopton in his posthumously published History of Northamptonshire is based entirely upon this manuscript (Dudley MS. A) and a second manuscript (Dudley MS. B), which was evidently of later date and largely copied from it. The letter A is stamped in gold on the upper cover of the present manuscript; a number of seventeenth- and eighteenth-century notes refer to 'the other book' or 'lib. alt.'

LITERATURE

John Bridges. *History and Antiquities of Northamptonshire*, 1791, ii, 367–369.
Victoria County History – Northamptonshire, iii, 1930, 125–127.

92 LA VIE DES PERES AND OTHER POEMS; L'ESTOIRE DEL SAINT GRAAL; MERLIN

[FRANCE, LATE 13TH CENTURY]

On vellum. Two vol., originally bound as one (f. 1 of vol. 2 was originally the last leaf of a gathering of four leaves of which the first three were ff. 189 to 191 of vol. 1). Gatherings mostly of 8 leaves with catchwords. Vol. 1 wants a leaf after f. 79, otherwise apparently complete; vol. 2 wants single leaves after ff. 88, 96 and probably a few leaves at various points between ff. 119 and 144. The prose written in two columns, the verse (vol. I, ff. 1–116) in three. 48 lines. $13\frac{1}{8}\times 8\frac{7}{8}$ in.; 332×226 mm. Written in black or dark brown ink in a rounded gothic text hand, possibly by a single scribe. Headings in red, initials in red or blue with penwork in the contrasting colour sometimes extending the whole height of the page. Somewhat creased and stained; edges slightly frayed at the beginning of vol. 1 and the end of vol. 2; the vellum of many leaves of poor quality, with blemishes and repairs carried out before the writing of the text; but the condition on the whole sound. Early nineteenth-century calf gilt, by Lefebvre, g.e.

PROVENANCE

(1) According to Paul Meyer 'le manuscrit s'est trouvé anciennement entre les mains d'un meridional' (he deduces this from the orthography of some early notes). He adds, on the evidence of a note *Of* [? or *Or*] *may sovyene to Henry* on vol. 2, f. 156, that at the end of the sixteenth century it was probably in England. But this note we believe to be written in a French hand (the spelling Henry was current in France at this time).
(2) Motteley sale in Paris, 1824, lot 875.
(3) Robert Lang, of Portland Place, who formed a magnificent collection of French romances; his sale, Evans, 17 November 1828, lot 1962.
(4) Phillipps MS. 3643.

TEXT

This massive manuscript, now bound as two volumes but apparently written as a single whole, combines a large collection of verse *contes dévots* with the first two of the five prose romances which make up the so-called 'vulgate' Arthurian cycle. The choice of works well represents the literary tastes of the educated layman in France at the end of the thirteenth century: the *contes dévots*, though sacred in theme, are often humorous and secular in tone and the Arthurian romances are likewise an amalgam of Christian symbolism and profane narrative. The verse portion of the manuscript was described in some detail by Paul Meyer; the text of the two romances has apparently not been studied by any editor.

1. *La Vie des Pères.*
Folio 1. Ici commence la vie des pères. De ii. hermites dont li uns chai en fornicacion. Aide Dex, rois Jhesu Crist . . .

This is a collection of narrative poems which takes its name from the *Vitae Patrum* (the lives of the desert fathers) but in fact draws its material from many sources. It is attributed to two authors writing in northern France in the first half of the thirteenth century, the second of whom was strongly influenced by the devotion to the Virgin which was characteristic of his age. One of the best known stories in the collection is the legend of St. Thais (*Dune damoisele qui ot non Tyas que i. hermite converti*, f. 21*b*). Some manuscripts contain as many as seventy-two poems; in the present collection there are sixty, totalling over 25,000 lines. The first line of each poem is printed by Meyer. The last piece is *De l'escuier qui ne pot morir jusqu'il fu confes*, ending . . . *Et je pri Dieu que il m'en oie Amen* (f. 92*b*).

The work was twice printed in the fifteenth century (Lyons 1486; Paris 1495), but although many single poems have been republished there is no critical modern edition of the whole. A list of thirty-one manuscripts (not including the present one) was published by E. Schwan in *Romania*, xiii, 1884, 233–263.

2. Gautier de Coincy, *Vie de Théophile.*
Folio 92b. De Theofle qui fist homage au diable por richesce et terrien houeur avoir. A la loenge et a la gloire . . .

This is the story of the sacristan of a church in Cilicia who after declining promotion was dismissed from his functions by his new superior. He then made a pact with the devil, from which he was eventually released through the intercession of the Virgin. There are a number of medieval French versions of this popular legend, in prose and in verse. The present poem is by Gautier de Coincy (1177–1236), who was Prior successively of Vic-sur-Aisne and St. Médard at Soissons, and is the first and most celebrated story in the collection known as *Les Miracles de Notre Dame* which was his principal work. Gautier's *Theofle* has recently been edited by V. F. Koenig (*Les Miracles de Notre Dame par Gautier de Coinci*, tom. I, Geneva and Lille 1955), who records nearly eighty manuscripts of the text. The present manuscript was not examined by Koenig but is briefly mentioned by him (Introduction, p. xxxiv, note 63) and by Mme. Duerot Granderye (*Études sur Gautier de Coinci*), Annales Academiae Scientiarum Fennicae B XXV, Helsinki 1932, p. 109).

In the present manuscript the Theophilus story is preceded by Gautier's general prologue in honour of the Virgin, of 329 lines. The poem itself, of about 2,100 lines, begins (f. 93*b*), *Por ceus esbatre et deporter* and ends (f. 101) . . . *Et fera totes nos acordes.*

3. Jehan de Blois, *Le Conte dou Baril.*
Folio 101. *Du baril qui fu rempli dune larme. En bon essample raconter . . .*

This poem is found only in the present manuscript and in a fourteenth-century manuscript in the Bibliothèque Nationale (fr. 1807), but the theme occurs in the *Vie des Pères* (f. 54 in the present manuscript) and a third version is also known. The story is of a wicked knight who labours in vain to carry out the penance of filling a barrel with water which has been imposed upon him by a holy hermit, until at last he repents and the barrel is filled by a single tear. Nothing is known of the author except his name, which he gives in line 8; in the other manuscript he also describes himself as Jean de la Chapelle. He is believed to have been a Cistercian and the poem seems to have been written before the death of Simon de Montfort in 1218. The passage about the Albigensians which is found near the end of the other manuscript does not occur here; the last fifty lines of the present text are unique. The poem has been edited from the two known manuscripts by R. C. Bates (*Le Conte dou Baril*, Yale Romanic Studies no. 4, New Haven 1932).

4. *Les Neuf Joies de Notre-Dame.*
Folio 105. *Reine de pitie Marie/En qui deite pure et clere . . .* A poem of 196 lines sometimes attributed to Rutebeuf (and published among his works) or to Nicholas Bozon but believed not to be by either of these poets. Paul Meyer records seven other manuscripts (*Romania*, xiii, 1884, p. 511).

5. *La Passion de Jesus-Crist.*
Folio 105*b*. *La passion Jhesu Crist. Oiez moi trestouz doucement/Que n'i ait mot ne parlement . . .*

An apparently unpublished anonymous poem of about 1,500 lines (*Histoire Litteraire de la France*, xxxiii, 1906, p. 355). Paul Meyer, in his description of the present manuscript, refers to twelve other manuscripts of the text. *Le Livre de la Passion* (ed. G. Frank, Paris 1930) is an entirely different poem of the fourteenth century.

6. *Vie de sainte Catherine.*
Folio 111. *Ci com[mence] la vie S. Katerine. Nos trovomes en nos escris/C'un empereres fu jadis . . .*

An anonymous poem of about 1,500 lines on the life of St. Catherine of Alexandria, of which only extracts appear to have been published, although E. C. Fawtier-Jones, who edited two other poems on this subject (*Romania*, lvi, lviii, 1930, 1932), intended to publish this version as well. Nine manuscripts of the poem, including the present one, are recorded in *Histoire Littéraire de la France*, xxxiii, 1906, p. 343.

The poem ends on f. 116*b*. . . . *Disom amen, que Dex l'otroit. Ci faut la vie seinte Katerine*. The greater part of this page is blank and this leaf is the final leaf of a short gathering of three leaves, but the prose works that follow are written in exactly the same style and probably by the same scribe.

7. *L'Estoire del Saint Graal*
Folio 117. *Cil qui la hautesce et la seignourie de si haute estoire com est cele du graal . .* (Sommer, i, I).
Folio 191*b*. . . . *mais or se test li contes de totes les lignies qui de Celidoine issirent et sen torne a une branche que len apele lestoire de Merlin . . . Si comence Merlin Robert de Borron en tel maniere. Moult fu iriez li enemis.*

This is the first of the five romances of the so-called 'vulgate' Arthurian cycle (see lot 93), believed to be a 'retrospective sequel' written a few years later than the romances which follow it in the cycle. Its theme is the history of the Grail from the Crucifixion to the death of Joseph of Arimathea in Britain. Woledge lists about forty-five manuscripts of this part of the cycle; none of these is in the United States.

8. *Merlin*
Vol. II, *folio* 1. *Moult fu dolenz li enemiz quant nostre sires ot este en enfer . . .* (Sommer, ii, I).
*Folio*156*b*. . . . *et ce fu icelui qui le trai et par qui il perdi le chastel de Trebe. Einsi come lie contes le vos devisera ca avant. En la marche de gaule et de la petite bretaigne.*
Merlin is the second of the five romances of the vulgate cycle. It is not by Robert de Borron, although attributed to him in the present and many other manuscripts, but the earlier portions are based upon his poem with the same title. Its theme is the birth and childhood of Merlin and the parentage, birth and early years of King Arthur. Like the *Estoire*, it is believed to be an addition to the cycle, composed after the *Lancelot* and the two concluding romances. Woledge lists about thirty-one manuscripts of this part of the cycle, none of them in the United States.

DECORATION
There is a large historiated initial at the beginning of each volume and a miniature 60 by 65 mm. on the last page of vol. I. In addition there are twenty small historiated initials in the *Estoire del saint Graal* (vol. I, ff. 117–190). The initial at the beginning of vol. I (*Vie des Pères*) is a three-tier composition representing the Crucifixion, two monks, and a monk and the Virgin. The miniature at the end of vol. I shows Christ rescuing Adam and Eve from the mouth of hell. The initial at the beginning of vol. II (*Merlin*) contains four

angry devils ('Moult fu dolenz li enemis . . .'). These three scenes are all somewhat rubbed. The first of the small historiated initials in the *Estoire* (f. 117) depicts the author, a monk, writing under the inspiration of an angel. The others represent various incidents in the story of Joseph of Arimathea and the Grail. In many of them the Grail itself appears as a spherical gold object. These smaller initials are mostly well preserved. The little figures often have dramatic attitudes and lively gestures. Gold is used in some of the external backgrounds of the initials.

LITERATURE

P. Meyer. 'Notices sur quelques manuscrits français de la bibliothèque Phillipps', in *Notices et extraits des manuscrits*, xxxiv, I, 1891, 155–167.
H. O. Sommer. *The Vulgate Version of the Arthurian Romances*, 1908–1911.
B. Woledge. *Bibliographie des romans et nouvelles en prose française*, Geneva 1954.
References to works in which the poems in the manuscript are published or discussed are given in the course of the description.

[SEE PLATE 10]

93 LANCELOT (THE 'LANCELOT PROPER', IN FRENCH PROSE)

[NORTHERN FRANCE, C. 1300]

On vellum. 380 ll. plus a calendar (3 leaves survive, the first is missing). Wants ff. 2, 22 (stub with a few letters of f. 2 remains), otherwise complete according to a medieval foliation i to ccclxxxii. Gatherings variable, no catchwords. Double column. 44 to 46 lines. 11⅝×8 in.; 298×203 mm. Written in black ink in a rounded gothic text hand, possibly by a single scribe. Initials in red or blue with penwork decoration in the contrasting colour. Part of outer column of last leaf torn away; a few letters of text missing from ff. 20, 227, 348; f. 201 torn; margins of a few other leaves torn; last few leaves slightly wormed; many leaves slightly stained. Calendar lacks the outer half of its first surviving leaf. Old vellum, red leather title-label 'Manuscrit precieux de 1133'.

PROVENANCE

(1) The calendar which precedes the romance is not part of the original manuscript but is contemporary with it. The names of the saints are in French. They indicate a provenance in northern France but do not point to any particular locality. The blank page following the calendar has, added in a fourteenth century hand, a poem in three stanzas each ending with the line *du bon Briant de France conestable*.

(2) Pierre Philippe Constant Lammens (1762–1836), librarian of the University of Ghent (Munby, *Phillipps Studies*, iii, 33).

(3) Phillipps MS. 1279.

TEXT

The 'Lancelot Proper' is the third and much the longest of the five prose romances which make up the so-called 'vulgate' Arthurian cycle. Other versions of the Arthurian legends in prose and verse continued to exist side by side with this vast compilation, but it is the form in which they were most widely circulated and in which they penetrated most deeply into the medieval consciousness. The cycle was apparently composed between 1215 and 1230 but its authorship remains obscure; a probable hypothesis (Frappier) is that 'a single man, the "architect", conceived the trilogy [*Lancelot*, *La Queste del Saint Graal*, *La Mort le Roi Artu*] and outlined the plan of the whole. He was probably the author of the Lancelot proper, or at least the greater part of it. Two other authors then wrote the *Queste* and the *Mort Artu*, but in spite of their distinct personalities they conformed to the original plan. The *Estoire* [and the *Merlin*] was a later addition which supplied a portico for the edifice.'

The present manuscript is complete in itself but contains only the first two thirds of the *Lancelot* (Sommer, iv, v), sometimes known as *La Reine aux*

grandes douleurs. In this part of the romance are described the birth of Lancelot, his upbringing by the Lady of the Lake, his arrival at the court of King Arthur, his love for Queen Guinevere and his friendship with Galehaut.

Folio 1. *A la marche de Gaule et de la petite Bretaingne avoit encienement ii. rois . . .* (Sommer, iii, 1).
Folio 62. *Celi ior estoit, ce dit li contes, li roi Artus a Kamaalot . . .* (Sommer, iii, 119).
Folio 126. *Atant prant del mongie, si apele son senechal et li dist . . .* (Sommer, iii, 257).
Folio 226. [O]*r sen va Galehost et son compangnon liez et dolanz, liez de ce que son compangnon sen va aveques li . . .* (Sommer, iv, 1).
Folio 319*b*. [*M*]*eleagant avoit une sereur dont li contes a parle ca en arrieres . . .* (Sommer, iv, 222).
Folio 382*b*. . . . [*si se taist*] *li contes de li et retorne* [*a parler de*] *son frere Agravain. Explicit . . .* (Sommer, iv, 362; the text here is rubbed and imperfectly legible).

Woledge lists nearly eighty Arthurian manuscripts which include the *Lancelot* (small fragments are not included in this total). Of these only two are in the United States; a manuscript not in his list is now in the Newberry Library, Illinois. The Phillipps Library was rich in Arthurian romances. The *Estoire* and the *Merlin* are in lot 92 in the present sale and a manuscript of the *Queste* and the *Mort Artu* was lot 12 in the first of the present series of sales, 30 November 1965. Five other Arthurian manuscripts from the Phillipps Library were sold in these rooms on 1 July 1946 (lots 6, 7, 8, 10, 14).

DECORATION

There are five groups of miniatures, at the beginning of the principal sections of the romance.
Folio 1. The round table; King Claudas, wounded by King Ban, lies beside his horse; King Ban's wife sets out with her baby (Lancelot) and a squire; the Lady of the Lake carries the baby away; the Queen is received by the Abbess.
Folio 62. Arthur and his court ride out to practise archery in a wood near Camelot; Arthur blows his horn; the Lady of the Lake presents the boy Lancelot to Arthur; Arthur welcomes Lancelot; Lancelot extracts the two lances from the wounded knight.
Folio 126. King Arthur rides towards Lancelot, who has dismounted from his horse and kneels before him; Guinevere and five attendants sit beneath the trees waiting for the Black Knight (Lancelot); Guinevere is led away by two attendants.
Folio 226. Guinevere and the Dame de Malehaut say good-bye to Lancelot

and Galehaut; Lancelot and Galehaut ride towards a castle; Lancelot and Galehaut riding with their squires.
Folio 319*b*. Lancelot rides in a cart ('le chevalier de la charrette'); Meleagant's step-sister rows towards the tower where Lancelot has been imprisoned by Meleagant; Lancelot kills Meleagant.

The miniatures are in colours on backgrounds either of burnished gold or of red or blue patterned with white. Only the fourth group is in good condition, the others are rubbed to a greater or lesser extent.

LITERATURE

H. O. Sommer. *The Vulgate Version of the Arthurian Romances*, 1908–11.
B. Woledge. *Bibliographie des romans et nouvelles en prose française*, Geneva 1954.
Jean Frappier, 'The Vulgate Cycle', in *Arthurian Literature in the Middle Ages*, ed. R. S. Loomis, Oxford 1959, 295–319.

[SEE PLATE 11]

94 OVID. REMEDIA AMORIS

[ITALY, C. 1300]

On vellum. 14 ll. Complete. Gatherings of 8 and 6 leaves, with a catchword. 30 lines. $6\frac{7}{8} \times 4$ in.; 175 × 102 mm. Written in brown ink in a small scholar's hand of Italian type. First leaf and lower portions of last 6 ll. stained; corners slightly frayed. Early nineteenth-century russia, tooled in blind.

PROVENANCE

(1) Possibly written by a university student for his own use.
(2) The Abbé Luigi Celotti (*c.*1768–*c.*1846), who bought books on a large scale in Italy in the first quarter of the nineteenth century for resale in England; his sale in our rooms 14 March 1825, lot 219.
(3) Phillipps MS. 961 (bought of Rodd).

TEXT

The *Remedia Amoris* is less hostile to the theme of love than its title might suggest. Ovid, the poet of Love, is anxious to point out that he is loyal to his master and, though one of the remedies for unhappy love which he suggests is an alternative occupation, another is merely the addition of a second mistress to a first. Nevertheless, in spite of its un-ascetic tone, the poem seems to have been adopted as a school-book in the thirteenth century. Rand mentions it as one of the *libri Catoniani*, the books which were used in conjunction with the *Disticha Catonis* as the 'staple of initial education'.

Only three manuscripts written before 1100 survive and only two which are definitely attributed to the twelfth century. For the thirteenth century there are eighteen (of which five might possibly be earlier than 1200). No manuscript in the United States is earlier than the fifteenth century. The text in the present manuscript has a few good readings which are not in the best manuscripts but are believed by modern editors to be correct (e.g. *sui*, line 45).
Folio 1. *Ovidii Nasonis de Remedio amoris libri duo. lib I* (a fourteenth-century addition; the poem in fact here as always consists of one book only). *Legerat huius amor titulum nomenque libelli . . .*
Folio 14. . . . *Carmine* (corrected from *Carmina*) *sanati femina virque meo. Finito libro repetatur gratia christo.*

LITERATURE

H. Schenkl. *Bibliotheca Patrum Latinorum Britannica*, Vienna 1892, I, ii, item 1118a.
E. K. Rand, 'The Classics in the Thirteenth Century', *Speculum*, iv, 1929, 249–261.
P. Ovidi Nasonis Amores . . . Remedia Amoris . . ., ed. E. J. Kenney, Oxford 1961.

95 JACOB BEN ABBA MARI ANATOLIO. MALMADH HAT-TALMIDHIM

[ITALY, FIRST HALF OF THE 14TH CENTURY]

Hebrew manuscript on vellum. 339 ll., including two flyleaves. The last five leaves torn and imperfect, the two first only very slightly, the last lacking most of the leaf, as does also the end flyleaf. Gatherings of 10 leaves. Normally 23 lines to the page. $5\frac{7}{8}\times4\frac{1}{2}$ in.; 150×114 mm. Written in a neat cursive Sephardi (Italian) hand of the first half of the fourteenth century. English nineteenth-century brown morocco, gilt crest on the upper cover. In a cloth box, spine of brown morocco gilt.

PROVENANCE

(1) A colophon on f. 338 gives the name of the scribe, Joab, but the owner's name is lacking. An inscription on f. 338*b* informs us that the manuscript changed hands on Marheshvan 1, [5]101 (23 October 1340). From an entry on f. 339 we learn that Nathan ben Meshullam *ha-Rophe'* bought the book from his uncle, the Rabbi Daniel, for three gold florins, in the presence of his aunt, the Lady Stelluzza in [5]179 (1418–1419). Another change of ownership two years later is recorded on the same page.
(2) Camillo Jaghi, 1611 (signature on f. 339*b*).
(3) Sir Charles Augustus Murray, K.C.B. (1806–1895), Ambassador to Persia 1854–1859, with his crest on the upper cover.
(4) Phillipps MS. 19811, acquired from Sir Charles Murray in 1858.

TEXT

This is one of the earliest extant manuscripts of the *Malmadh hat-Talmīdhim* ('The scholars' goad'), a collection of philosophical and ethical homilies on the Pentateuch. Its author, Jacob ben Abbā Mārī Anatolio, was born in the South of France but spent his maturity at the brilliant court of the Emperor Frederick II, 'Stupor Mundi'. It was under his auspices and in the scholarly and tolerant atmosphere of his court that Anatolio translated into Hebrew some of the most famous Arabic philosophical and mathematical works. (He was related by marriage to the great family of translators, the Ibn Tibbūns.) His preface to the work contains many details of cultural interchange with Christian scholars, among whom the most prominent was Michael Scot, commissioned to translate Arabic philosophy into Latin.

[SEE PLATE 12]

96 LA BIBLE HISTORIALE

[WEST (?) OF ENGLAND, SECOND QUARTER OF THE 14TH CENTURY]

On vellum. 570 ll. Wants a single leaf after f. 6 and five (?) leaves after f. 21 (both these gaps are in the table of chapters), otherwise complete. Gatherings mostly of 12 leaves with catchwords. Double column. 33 to 36 lines. $12\frac{7}{8} \times 7\frac{1}{2}$ in.; 328×192 mm. Written in brown ink in a large upright rounded vernacular text hand, showing considerable variation but possibly by a single scribe. Lengthy chapter headings in red throughout. Explicits and incipits of every book in brown in a large ornamental version of the text hand. Chapter initials in red or blue with penwork in the contrasting colour; large initials in red and blue at the beginning of every book. The penwork includes two amusing animals on f. 31. First leaf and four last leaves stained, a few other slightly stained, many natural flaws in the vellum (some repaired before the writing of the text), f. 1 repaired; but on the whole in sound condition. English early nineteenth-century russia, tooled in blind, rubbed, edges gilt and gauffered.

PROVENANCE

(1) Perhaps written in the West Country. A fifteenth-century note on f. 1 reads: *hopsom betwyn Salt Eshe and Plom worth* (i.e. between Saltash and Plymouth) *xii mylez*. The 'Anglo-Norman Bible' to which this manuscript is textually related seems to have West Country associations. Of the two known manuscripts recorded by Berger (p. 230) one was written for John, Lord Wells, who died in 1361 (Bibliothèque Nationale, fr. I); the other (British Museum, Royal MS. I. C. III), belonged to Reading Abbey.
(2) Sir Gregory Page-Turner, of Battlesden, Bedfordshire; sale 19 October 1824, lot 2519.
(3) Phillipps MS. 3202.

TEXT

This is a *Bible Historiale*, i.e. a narrative based upon the historical books of the Bible but not following them at all closely. For the New Testament story the texts used are not the canonical gospels but the gospels of Pseudo-Matthew (on the childhood of Christ) and Nicodemus, the Acts of the Apostles and the apocryphal Acts of St. Peter. The only historical book translated at all literally is the Acts of the Apostles. In addition to an historical narrative the text includes the Psalter and Canticles, the Apocalypse (with a commentary), an abridged version of the prophetic and 'wisdom' books and a commentary on the Lord's Prayer. In its present form this interesting text seems to have been put together in England in the fourteenth century. The version of Acts is taken from the rare 'Anglo-Norman Bible' (see above). Berger mentions two manuscripts with similar texts, both in the Bibliothèque Nationale. The first, a fifteenth-century French (?) manuscript (fr. 6260), lacks the Anglo-Norman

Acts; the second, a fourteenth-century English manuscript (fr. 9562), lacks the Psalter. The present manuscript is not only more complete but probably older than either of the others. It was not known to Berger or Vising and appears never to have been studied.

The text is as follows:

Folio 1. *Ci commence le prologe del livre de la bible en fraunceis. Al roi de glorie Deu omnipotent qe saunz definement permaint soit honour . . . comence lestorie de la bible qe lom lit en seinte esglise de an en an translatee en fraunceis hors de latin de la fesaunce seint Jerome des vies des seintz patriarchs et prophetes . . .* The prologue is followed by a table of chapters, ending on f. 30*b*.

Folio 31. *Ci comence le livre de la bible translatee hors de latin en fraunceys solom le fesaunce seynt Jerome. Comment Dieu al comencement fist ciel et terre . . . Al comencement crea Dieu ciel et terre et le abisme . . .*

After Genesis, in seventy-two chapters, come the following books (the number of chapters is given in brackets):

Exodus (9)
Moses I (7)
Moses II (31)
Moses III (10)
Moses IV (8)
Moses V (12)
Joshua (18)
Judges (47)
Ruth (10)
Kings I, part i (108)
Kings II, part ii (62)
Kings II (24)
Kings III, part i (34)
Kings III, part ii (60)
Kings IV (43)
Jonah (6)
La Desolacioun de Jerusalem (7)
David, i.e. the Psalter, divided into 176 chapters which include a separate chapter for each section of Psalm 119 and (at the end) the Canticles. The Latin text of each verse precedes the French translation.
Les Miracles Ihesu Christ, i.e. Pseudo-Matthew (36)
La Cene nostre Sire, the Last Supper (14)
Le oreisoun dominical, a commentary on the Lord's Prayer in seven chapters preceded by a prologue beginning *Quant hom mette un enfaunt a lettre apres son alphabeth*
La passioun Ihesu Christ (19)
La persecucioun Joseph de Armathie (7), beginning *Le Conestable des gieux qe vist Ihesu Christ pener en la croiz . . .*
La resurreccioun Ihesu Christ (7)
Lascensioun nostre Sire (8)
La Pentecoste (14)
La pees [*paix*] *Joseph de Armathie* (8)
Les secretz Ihesu Christ (31)
La vernicle (27), the story of the True Image of Christ
Le trettiz entre seint Piere et Symon Magus (12)
Le obit Pilate (11)
La decollacioun des apostles seint Piere et seint Pol (10)
Le obit Nero (7)
Job (23)
Judith (13)
Tobias (22)

Esther (7)
Maccabees I (25)
Maccabees II (13)
Isaiah (20)
Jeremiah (8)
Lamentations (6)
Ecclesiastes (12), preceded by a prologue beginning *Seint Jerome nous recounte qe Salomon . . .*
Proverbs, part i (29)
Proverbs, part ii (12)
Wisdom (8), preceded by a prologue beginning *Ceo sont les paroles qe Philon le gieu apprist soun filz . . .*
Daniel (14)
Acts (28)
Apocalypse (81), preceded by a prologue beginning *Seint Pol le apostle dist qe touz . . .* and with an *exposicioun* following each section of text

LITERATURE

Samuel Berger. *La Bible française au moyen age*, Paris 1884.
J. Vising. *Anglo-Norman Language and Literature*, Oxford 1923, p. 71.

[SEE PLATE 13]

97 JEAN ACART DE HESDIN. LA PRISE AMOUREUSE

[FRANCE, MIDDLE OF THE 14TH CENTURY]

On vellum. 13 ll. Complete. Gatherings of 8 and 5 leaves with a catchword. Double column. 38 lines. $9\frac{5}{8} \times 7$ in.; 245×178 mm. Written in brown ink in a regular gothic text hand. Headings in red, first letter of each line touched with yellow. Large initials in red or blue; fine penwork decoration in red and blue to the initial on f. 1. Amusing drolleries (human heads and animals) attached by the scribe to a number of letters in the first or last lines of a page. An attractive manuscript in good condition. Early nineteenth-century calf gilt.

PROVENANCE

(1) Robert Lang, of Portland Place, who formed a magnificent collection of French romances; his sale, Evans, 17 November 1828, lot 1723.
(2) Phillipps MS. 3656.

TEXT

This is one of the four recorded manuscripts of a charming poem in the style of the *Roman de la Rose* by an otherwise unknown poet, Jean Acart de Hesdin. Of the author we know only what is stated in this and one other manuscript: that he was a native of Hesdin in Picardy, that he was an *hospitalier*, i.e. a member of the religious order of the Hospital of St. John of Jerusalem, and that his poem was written in 1332. The poem – in nearly 1700 lines of rhyming couplets, interrupted by nine *rondeaux* and nine *ballades* – describes the pursuit and capture of *l'amant* by *Amours le sage veneor*. The abstract conceptions – *Beaute*, *Samblant*, *Espoir*, etc. – which in the *Roman de la Rose* are allegorised as human personages here take the form of the hounds which Love lets loose upon his victim.

The only edition of the poem, that of Hoepffner, was based upon a single defective manuscript in the Bibliothèque Nationale. Four manuscripts are in fact known: two in the Bibliothèque Nationale, fr. 24391 and fr. 24432, one in Arras (MS. 897), and the present manuscript. Only two of these, fr. 24391 and the Phillipps manuscript, have the full series of *ballades* and *rondeaux* and give the author's name, and the Phillipps manuscript according to Paul Meyer (*Romania*) is the better of the two, both because it has no lacunae and because it is freer from scribal errors.

Folio 1. *Chi commenche le prinse amoureuse faite par frere iehan acars de hesdin hospitalier en lan de grace m.ccc.xxxii. ou mois davril. Si plaisaument mavez prins et espris . . .*

LITERATURE

La Prise amoureuse von Jehan Acart de Hesdin, ed. E. Hoepffner, Dresden 1910.

G. Raynard and Paul Meyer, in *Romania*, xl. 1911, pp. 129–132.
Histoire Littéraire de la France, xxxvii, 1938, pp. 412–418.

[SEE PLATE 14]

98 REGISTER OF LETTERS OF POPE INNOCENT VI FOR THE YEAR 1361

[AVIGNON, C. 1361]

On vellum. 164 ll. (original foliation i to clxiiii). Complete. Gatherings of 8 leaves with catchwords. 25 lines. $13\frac{1}{4} \times 9\frac{7}{8}$ in.; 336×250 mm. Written in brown ink, probably by more than one scribe, in a very regular and well-formed chancery hand. Title and headings for each of the twelve months in a large calligraphic gothic hand. The first leaf stained and rubbed and the margin slightly torn; f. 16 remargined and slightly defective; otherwise with wide margins and in fine and clean condition throughout. French late seventeenth-century mottled calf, spine gilt in compartments, neatly repaired, speckled edges.

PROVENANCE

(1) Written in the papal chancery at Avignon.
(2) In the possession of Guy de Vormes, a counsellor of the Parlement of Dijon, when the text of the letters was published in 1718 from a later copy (Martène).
(3) Belonged later in the eighteenth century to M. Flutelot, counsellor of the Parlement of Dijon. A note about the manuscript, referring to its previous owner and saying that M. Flutelot is prepared to sell it if he is offered 'un prix convenable', is inserted in the corresponding register for the year 1360 in the Vatican Archives (Reg. Vat. 241; see Bock, pp. 47–48).
(4) Phillipps MS. 4760 (bought of Payne).

TEXT

This important volume is one of the series of manuscripts in which the papal secretaries made fair copies of the letters which they had drafted during the year. One copy only seems to have been made of each register and the absence of the present volume from the Vatican Archives has been noted by many scholars. At some later date the present manuscript was copied and the original and the copy were both in Dijon early in the eighteenth century. The owner of the original refused to allow his manuscript to be examined and G. Aubrée, a Benedictine of Saint Bénigne, therefore made a transcript of the copy for publication in Martène's *Thesaurus* in 1718. The copy is now lost, so that apart from the present manuscript the *Thesaurus* is the only authority for the text of the letters in the volume.

The papal correspondence was of two kinds, 'curial' or administrative, and 'secret', i.e. the important letters addressed to heads of state, prelates, etc. Separate registers were kept for the two kinds of letter. Although the title of the present volume does not include the word secret as the titles of some

other volumes do, it in fact belongs to the secret series. In 1360 two secretaries were appointed and apparently a separate register was kept for the letters drafted by each man. Those in the present volume were composed by Magister Zenobius; no companion volume of letters by his colleague Arnaldus de Moleriis is recorded. Zenobius, better known as Zanobio da Strada, had a distinguished career as a humanist teacher and poet before he entered the papal secretariat. He was a native of Florence and in 1335 took over the Latin school which his father had founded there. He formed a friendship with Petrarch and was crowned as a poet in Pisa by the Emperor Charles V in 1355 (Voigt).

The volume includes about 250 different letters in Latin, some of which were sent to a number of recipients. Possibly the most interesting series is the seventeen letters addressed to Cardinal Albornoz, the Legate who was engaged in re-establishing the papal power in Italy. There are six letters to Edward III, mostly concerned with the raising of a subsidy, and letters to the Emperor Charles IV, John II of France, Archduke Rudolf of Austria, Simone Boccanegra, Doge of Genoa, and many other secular princes.

Folio 1. *Regestrum litterarum Apostolicarum tam patentium quam clausarum Sanctissimi in Christo patris et domini nostri domini Innocencii papae vi. que per eius cameram transierunt anno sui pontificatus Nono editarum et compilatarum per Magistrum Zenobium. Et primo littere de mense Januarii . . .*

LITERATURE

E. Martène and U. Durand. *Thesaurus Novus Anecdotorum*, Paris 1718, ii, 843–1072 and Preface.

G. Voigt. *Die Wiederbelebung des classischen Altherthums*, 3rd edition, 1893.

F. Bock. *Einführung in das Registerwesen des avignonesischen Papsttums*, Quellen und Forschungen aus italienischen Archiven und Bibliotheken xxi, Rome 1941.

A comprehensive edition of the *Lettres curiales et secrètes du Pape Innocent VI* is now in progress, under the auspices of the Écoles françaises d'Athènes et de Rome. Three fascicules, covering the years 1352 and 1353, appeared between 1959 and 1963; no more appears to have been published.

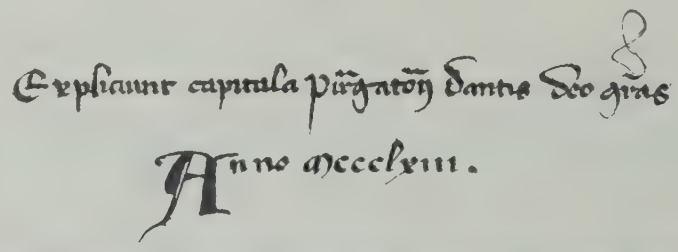
99 DANTE ALIGHIERI. LA DIVINA COMMEDIA

[VENICE (?)], 1363

On paper. 157 ll., including two early paper flyleaves. Wants single leaves at the beginning (the first leaf of the table of cantos) and after f. 35 (Inferno xxi, 25-117). Otherwise apparently complete though lacking a table of cantos for Paradiso (perhaps never included), but ff. 10, 13, 16 17 and 157 are early (? late fourteenth-century) replacements of lost leaves. Gatherings mostly of 10 leaves; some catchwords and signatures remain (*a* to *e* for each canzone), others cut away. 46 to 50 lines. $11\frac{1}{4}\times 8\frac{3}{8}$ in.; 286×212 mm. Written in brown ink, probably by a single scribe, in an upright vernacular book hand. Canto headings in red as far as Inferno xviii. Initials at the beginning of every canto in red or blue, some with rough penwork (penwork of Paradiso xxii includes a nude male figure). Margins or corners of all original leaves as far as f. 15 repaired (probably when the missing leaves were replaced); corners of a few later leaves repaired; a few margins torn and a few edges slightly frayed; a small hole in each of the last five leaves; slight worming at beginning and end; somewhat stained, particularly in the Inferno. Italian eighteenth-century calf, gilt spine, red morocco title-label, red edges.

PROVENANCE

(1) Dated *Anno mccclxiii* at the end of the table of cantos (f. 6*b*). A very early owner has written his name in large flourished gothic letters in black and red on the two flyleaves: [*de*] *M. Nicolo* . . .



(2) No. 329 in Thomas Thorpe's *Catalogue of upwards of fourteen hundred manuscripts upon vellum and paper, collected in this and other countries, forming, it is presumed, the most important and interesting collection ever offered for sale*, 1836.
(3) Phillipps MS. 8881.

TEXT

A LITTLE KNOWN AND CAREFULLY REVISED EARLY MANUSCRIPT OF THE DIVINA COMMEDIA PRESENTING A TEXT OF REMARKABLE PURITY.

A definitive text of the *Divina Commedia* still remains to be established, but a foundation has been laid by Professor Giorgio Petrocchi's recent study *L'Antica tradizione manoscritta della 'Commedia'*. Petrocchi investigates the

following manuscripts which he considers particularly relevant:

eleven 'first generation' dated manuscripts (only six of them complete or nearly complete), ranging in date from 1330 to 1355,
fourteen undated or uncertainly dated manuscripts probably earlier than 1355,
eight late fourteenth-century manuscripts.

He points out that after 1355 there is a gap in dated manuscripts until 1369, which is approximately the year in which Boccaccio began his activity as a copyist of Dante. This gap is filled by the present manuscript. In the course of his investigation Petrocchi examines the readings of the thirty-three manuscripts in 122 critical passages (pp. 70–81). He gives the number of errors for the three most correct manuscripts, and a comparison with the present manuscript is as follows:

Vatican, Urbinate lat. 366 (dated 1352)	15 errors
Phillipps MS. 8881 (dated 1363)	26 errors
Berlin, Hamilton 203 (dated 1347)	31 errors
Laurenziana, Ashburnham 828 (uncertainly dated 1335)	35 errors

In computing the number of errors in Phillipps 8881 we have not counted two passages (*Inferno* xxiii, 93, *Purgatorio* x, 14) where the correct reading has been altered to an incorrect one or two other passages (*Inferno* xii, 125, *Inferno* xiii, 43) where an incorrect reading has been altered to the correct one. Apart from a few insignificant and unique errors almost every one of the twenty-six incorrect readings of the Phillipps manuscript is found also either in Urbinate, Hamilton or Ashburnham or in more than one of them. It is dangerous to pronounce upon the excellence of a manuscript on the evidence of a limited number of readings, but the inference seems clear: although not among the very earliest manuscripts of Dante's poem Phillipps MS. 8881 is AN AUTHORITY OF THE HIGHEST POSSIBLE VALUE FOR THE TEXT.

The alterations referred to above were made at a very early date, some possibly by the scribe himself, others probably by the reader who added the marginal and interlinear comments in Latin. These extend from *Inferno* i to xxii and from *Purgatorio* vii to xxii, with a few brief notes elsewhere. All were probably written by a single reader at different dates. They are mostly of an historical nature, with particular reference to classical history. In one of Petrocchi's chosen passages where the manuscript gives a wrong reading, the right reading is added in the margin (*Inferno* xxiii, 132, *al. fondo*) and in another (*Inferno* iv, 99) the omission of a word is indicated by two marks of insertion. We believe that this same reader may also have added the five substitute leaves (ff. 10, 13, 16, 17 and 157), one of which (f. 16) is attached to the stub of an

original leaf with a few letters of the original text at the beginning of each line. The text on these leaves is written in redder ink in a slovenly version of the original handwriting and the first four of them have notes similar in content and appearance to the notes on other pages. The margin of f. 42 has also been partly torn away and replaced; here too the original notes are continued onto the new margin in different ink but in an only slightly different hand. Apparently the manuscript was damaged while in the possession of the annotator, who then himself made good the losses.

LITERATURE

Colomb de Batines. *Bibliografia Dantesca*, Prato 1845 (MS. no. 506).
E. Moore. *Contributions to the Textual Criticism of the Divina Commedia*, Cambridge 1889, p. 611 (MS z; 'the orthography is very peculiar, and it seems to indicate (as is very common) a Venetian origin').
G. Petrocchi. *L'Antica tradizione manoscritta della 'Commedia'*, *Studi Danteschi*, 34, 1957, pp. 7–126.

[SEE PLATE 15]

100 CLAUDIUS CLAUDIANUS. DE RAPTU PROSERPINAE AND OTHER LONG POEMS

[ITALY, 14TH CENTURY]

On vellum. 2 vol. written in the same scriptorium and still bound as one in the sixteenth century. 14+15 ll. Each vol. one gathering, apparently complete. The *De raptu* double column of a variable number of lines (the text interrupted by passages of gloss in a smaller hand); the miscellaneous poems three columns of about 80 lines. $14\frac{1}{8}\times 8\frac{7}{8}$ in.; 360×227 mm. Written in a rounded gothic text hand of Italian type in three sizes (the largest for the text of the *De raptu*, the second for the gloss, the smallest for the miscellaneous poems). Initials in red or blue with penwork in the contrasting colour, two large initials in red and blue on f. 1 of the *De raptu*, paragraph marks in red or blue, titles in red in the miscellaneous volume. A few margins skilfully repaired; the ink slightly rubbed on some pages of the miscellaneous volume; otherwise in good clean condition. French nineteenth-century red velvet tooled in gilt and blind, black leather title-labels, blue silk linings, gilt inner borders, g.e.

PROVENANCE

(1) Note of ownership *Sum Theodori Pulmanni* (MS. 8775, f. 1), indicating that the manuscript belonged to the humanist Theodor Poelman or Pulmann (1511–1581) – originally a fuller by trade and then a proof-corrector – who edited a number of classical texts for the great Antwerp printer and publisher Plantin. Both volumes have notes in his hand. Pulmann's Claudian was first published in 1571 and was frequently reprinted. In the first edition the present manuscripts head the list of sources used by the editor: 'P. Theod. Pulmanni liber in quo de Probini et Olybrii Consulatu panegyris . . . epistolae et epigrammata desiderabantur'. This corresponds to the contents of the two present volumes, and the identity is confirmed by the readings which Pulmann cites. Many classical manuscripts owned or used by Pulmann are still in the Musée Plantin-Moretus in Antwerp (see *Catalogue des manuscrits*, Antwerp 1927); a tenth/eleventh-century Prudentius from his collection is in Brussels (Bibliothèque Royale, MSS. 9987–9991). The subsequent history of the present manuscript is unknown. It was recognised as having belonged to Pulmann by Theodor Birt, who examined it at Cheltenham when he was preparing his monumental edition of Claudian.

(2) No. 282 in Thomas Thorpe's *Catalogue of upwards of fourteen hundred manuscripts upon vellum and paper, collected in this and other countries, forming, it is presumed, the most important and interesting collection ever offered for sale*, 1836.

(3) Phillipps MSS. 8775 and 8776.

TEXT

Claudius Claudianus (d. *c.* 408), the last of the great Roman poets, won for himself a 'just and enduring celebrity . . . by official panegyrics on the generally uninteresting transactions of an inglorious epoch' (*Encyclopaedia Britannica*, 11th edition). In the words of Gibbon, 'he was endowed with the rare and precious talent of raising the meanest, of adorning the most barren, and of diversifying the most similar topics'. His reputation was great throughout the Middle Ages and his poems were much admired and frequently printed in the two centuries following the Renaissance. The *De raptu* was first printed in Venice soon after 1471 and his collected works were printed in Vicenza in 1482. From the point of view of the textual tradition the poems fall into three divisions: the *De raptu*, the other long poems and the shorter poems. The present manuscripts contain all the poems in the first two divisions except the *Panegyricus Probini et Olybrii*.

MS. 8775 has, in the usual order, *In Rufinum* I, II (f. 1), *Bellum Gildonicum* (f. 3), *In Eutropium* I, II (f. 4), *Fescenninae de nuptiis Honorii* I–IV (f. 6*b*), *Epithalamium de nuptiis Honorii* (f. 6*b*), *De tercio consulatu Honorii* (f. 7*b*), *De quarto consulatu Honorii* (f. 8), *Panegyricus Manlii Theodori* (f. 9*b*), *De consulatu Stilichonis* I–III (f. 10), *De sexto consulatu Honorii* (f. 13), *De bello Gothico* (f. 14*b*; the title here is *de bello getico*), and *Ad Stilichonem* (f. 15*b*; the short poem already copied on f. 6*b* as the third *Fescennina*). The poems have the normal prefaces. The manuscript ends *Explicit Claudianus magnus*.

MS. 8776 contains the *De raptu Proserpinae*, with an extensive gloss attributed in the colophon to a certain Geoffroy de Vitry: *Expliciunt fel*[*iciter*] *glose supra minus opus Claudii Claudiani quas composuit emendavit et edidit Gaufridus Vitriacensis sicut testantur versus qui sunt in fine maioris operis. hii sunt. protulit in lumen actoris utrumque volumen/ quodlibet intactum ducens Ga*[*u*] *fridus in actum. Minus opus* evidently refers to the *De raptu*, *maius opus* to the other long poems, which in the archetype but not in the present manuscript must also have been furnished with Geoffroy de Vitry's gloss. In addition to the normal prefaces to Books I and II the twenty-six line preface to *De sexto consulatu Honorii*, also found in its proper place in the other volume, is here used as a preface to Book III. This peculiarity the manuscript shares with a thirteenth-century manuscript in Florence (Nazionale VII, 15.144, Birt's F).

LITERATURE

Claudii Claudiani Carmina, ed. T Birt (Monumenta Germaniae Historica, Auctorum Antiquissimorum tom. x), Berlin 1892, p. cxxi.

101 HANDBOOK OF SCIENCE, MEDICINE, NATURAL HISTORY AND GEOGRAPHY, IN LATIN AND GERMAN

[GERMANY, 14TH CENTURY]

On vellum. 31 ll. Apparently complete. Double column. 26 lines. $8\frac{3}{8} \times 5\frac{3}{4}$ in.; 212×146 mm. Written in dark brown ink in a gothic text hand with many contractions. Headings and initials in red; initial on f. 1 in red and green. Margins of three leaves repaired before the writing of the text; slight worming at the top of ff. 1–2; in good condition. Late eighteenth-century green morocco gilt, red edges.

PROVENANCE

(1) Auguste Chardin, the Parisian bookseller (cf. lot 86); no. 222 in his *Catalogue de livres précieux manuscrits et imprimés*, 1811, and lot 2040 in his sale, Paris, 9 February 1824.
(2) Phillipps MS. 854.

TEXT

This interesting manuscript has no title, author's name or colophon. It was probably compiled as a handbook of elementary general knowledge for use in schools. The text consists partly of explanations (in Latin) of Latin words and partly of their German equivalents. It is preceded by a table of chapters, which cover all the subjects that a pupil might be expected to learn: man and the objects and substances which he uses; his physical defects and diseases; plants and animals; astronomy and meteorology; the meaning of Hebrew names; geography, i.e. a summary description of the countries of the world and lists of nations and cities; and weights and measures. The information is drawn partly from earlier sources such as the *Etymologiae* of Isidore of Seville and partly no doubt from the compiler's own knowledge. Of particular interest are the lists of German words for objects in common use, which include such familiar foods as *Speck*, *Wurst* and *Krapfen*. The first in the list of German towns is Trier, described as *secunda Roma*. The short chapter on English towns mentions only *Candelburg* [Canterbury], *Lundin* and Eberwic [York].

LITERATURE

H. Schenkl. *Bibliotheca Patrum Latinorum Britannica*, Vienna 1892, I, ii, item 1090 (wrongly described as *Isidori Etymologiae*).

102 LE ROMAN DE RENART

[NORTHERN FRANCE, BEGINNING OF THE 15TH CENTURY]

On vellum. 142 ll. Complete. Gatherings of eight leaves, the last of six, with catchwords. Double column. 40 lines. $11\frac{1}{4} \times 7\frac{5}{8}$ in.; 284 × 195 mm. Written in a clear bâtard hand in black or brown ink, the ink somewhat faint on a few pages but entirely legible throughout; letters in the top line often flourished. Initials in red and blue with penwork ornament; smaller initials in red or blue; the initial letter of each line touched with yellow. A double-column space left blank for a miniature on f. 1 and a single-column space on thirteen other pages (ff. 21, 29*b*, 43, 47, 50, 60, 71, 81, 86, 88, 95, 110 and 121). Original holes in the vellum repaired on ff. 90 and 138; f. 134 remargined; first and last page soiled, and last few pages slightly wormed, but apart from these small defects IN FINE CONDITION. English early nineteenth-century purple morocco, gilt border and spine, g.e.

PROVENANCE

(1) There are almost wholly erased scribbles in Latin in the blank space on f. 1 and in French on f. 142*b*. The latter appears to include the date, 4 December 1529.

(2) Robert Lang, of Portland Place; his sale, Evans, 17 November 1828, lot 2156.

(3) Phillipps MS. 3634. Sir Frederic Madden has inscribed the flyleaf in pencil, 'This MS. is of the 15th century. Ita testor. F.M.'

TEXT

Le Roman de Renart is the most famous of the animal romances which circulated in the Middle Ages and has the exceptional distinction of having been translated both by Caxton and by Goethe. It comprises a number of collections of stories about Reynard and his associates, composed in French at varying dates from *c.*1175 to the middle of the thirteenth century by different authors, and arbitrarily grouped together. A Dutch version of the story, based on *Branche* I of the *Roman* was written in the middle of the thirteenth century, and a lengthened version, also in Dutch, appeared rather over 100 years later. The latter version, in prose, was printed at Gouda in 1479 and again at Delft in 1485. It was the former edition that Caxton used for his English translation, printed at Westminster in 1481. A Low German version was first printed at Lübeck in 1498, and many times reprinted; it was adapted into High German by Goethe. The number of versions is evidence of the popularity of the tales.

The present manuscript contains twenty-five *Branches* and is one of only thirteen substantially complete manuscripts traced by Ernest Martin (*Examen critique des manuscrits du Roman de Renart*, Basle 1872), though Martin also cites

seven lesser manuscripts which are either imperfect or contain only part of the text. Of these thirteen manuscripts, this one (Martin's MS. F) is the only one in private ownership, the others being in the Bibliothèque Nationale, Paris (five), Bibliothèque de l'Arsenal, Paris (two), Bodleian Library, British Museum, Bibliothèque Condé, Chantilly, Royal Library, Turin, and Vatican Library (one each); there is no manuscript in the U.S.A. The Phillipps manuscript belongs to Martin's Class A.

[SEE PLATE 16]

103 LIBRI STATUTORUM ET LEGUM VENETORUM

[VENICE, 1400–1412]

On vellum. 106 ll., including 18 pp. blank, plus 3 flyleaves, one at the beginning, two at the end. Complete. Gatherings of 10 leaves, except the fourth, which is of 6. All catchwords except two cut away. 27 lines. 11 × 8½ ins.; 281 × 217 mm. Written by two scribes in similar semi-gothic hands in brown ink, the ink a little faint in places as is usual with Italian manuscripts. Headings and chapter-numbers in red, paragraph-marks in red or blue. Large and small initials in blue with red penwork or red with brown penwork. A few leaves of vellum discoloured by age, but in very good condition and with wide margins. Eighteenth-century mottled calf, gilt spine, m.e.

PROVENANCE

(1) Hieronimo di Baldassare, who bought it from Thebaldo de Manfredis for an amount that has been erased, and has recorded the fact in an inscription contemporary with the manuscript on the original upper cover (now bound as the front fly-leaf): *Iste liber statutorum legum Venetorum est mei hieronimi baldassaris quem emi a thebaldo de manfredis . . . ducatorum.* Perhaps Hieronimo di Baldassare was a lawyer (the notes and the form of will on the last flyleaf suggest this) and Thebaldo a bookseller specialising in supplying copies of manuscripts for the legal profession.
(2) Frederick North, fifth Earl of Guilford (1766–1827); his sale, Evans, 8 December 1830, lot 502 (bought by Cochran).
(3) Phillipps MS. 6012.

CONTENTS

The text is that of the collection of Venetian statutes in Latin promulgated by the Doge Jacopo Tiepolo in 1242, with the amendments codified by the Doge Andrea Dandolo in 1346. The manuscript has been compared with the first printed edition of the statutes in Latin (Venice 1492: Proctor 5280; BMC, V, 219) and the chief differences are noted. Each book is preceded by a table. In the manuscript the amendments follow the book to which they refer; in the printed text they are collected into a sixth book.
Folio 1. *Liber primus statutorum*, preceded by the two prologues and a table; seventy-one chapters.
Folio 24. Additions and corrections to the first book; twenty-one chapters, one more than in the printed edition.
Folio 34*b*. *Secundus liber Statutorum*; fifteen chapters.
Folio 39. Corrections to the second book; four chapters.
Folio 42*b*. *Tercius liber Statutorum*; sixty-two chapters, one less than in the printed edition.

Folio 58*b*. Corrections to the third book; twenty-five chapters, six more than in the printed edition.
Folio 69. *Quartus Liber Statutorum*; thirty-five chapters (in the printed edition one chapter is divided into two, making a total of thirty-six).
Folio 82*b*. Corrections to the fourth and fifth books; fifteen chapters, one more than in the printed edition.
Folio 88*b*. *Liber V. Statutorum*; nineteen chapters, one more than in the printed edition.
Folio 94. *Super capitularibus iudicum*; ten chapters.
Folio 99*b*. *Correctiones super statutis navium et navigantium*; nine chapters.

The manuscript does not contain the *Liber promissionis maleficii*, *Statuta iudicum petitionum* or *Consulta quaedam* found in the 1492 edition.

Ordinances of 1412 and 1400 have been added on ff. 104 and 104*b*, originally blank. As 1400 is the latest date mentioned in the text the manuscript can be dated 1400–1412.

A fifteen-line Italian poem in *terza rima* has been scribbled on f. 106*b*; on the end flyleaf are an ordinance of 1434, a medical recipe and a form of will.

Throughout the manuscript there are many neatly written marginal notes by two hands, one of whom may be Hieronimo di Baldassare. They seem to be original and unpublished, and do not rely on the two standard glosses published by Roberto Cessi in 1938 (*Memorie del Reale Instituto Veneto di Scienze, Lettere ed Arti*, XXX, 2). They enhance the interest of this handsome manuscript, which records the legal framework of the best administered and most stable European state of the period.

DECORATION

Folio 1 has a fine large illuminated D in pale mauve on a gold panel, containing brightly coloured leaves on a patterned blue ground. There is a marginal prolongation, about two thirds of the height of the page (but slightly cut into at the top), of leaves in gold, red, blue and green.

[SEE PLATE 17]

104 FUERO DE NAVARRA

[SPAIN, FIRST HALF OF THE 15TH CENTURY]

On vellum. 104 ll. (the last two stubs) plus an old vellum flyleaf. Wants ff. 61, 68 of the original foliation and probably a single leaf after f. 99, one or two leaves at the end and a blank leaf at the beginning. Gatherings of 10 leaves with catchwords (the first of 9; the third bound before the second). Double column. 30 lines. $11\frac{1}{8} \times 8\frac{3}{8}$ in.; 282×212 mm. Written in black ink in a rounded gothic text hand, chapter headings in red, initials in red or blue with penwork in the contrasting colour, fine large penwork initials in red and blue at the beginning of each of the six books. Outer margins of the original ff. 9, 28 and 29 cut away; some running titles in upper margin cut into; some leaves stained and rubbed. Spanish seventeenth-century vellum with incorrect title in pen and ink, *Fueros de Aragon*.

PROVENANCE

(1) The Trinitarianos Calzados of Madrid (eighteenth-century note of ownership, with pressmark 'e. 33. c. 5'). The Trinitarians, particularly numerous in Spain in their two branches, 'Calced' and 'Discalced', had as their special function the ransoming of Christian prisoners in the hands of the Moors. It was a Trinitarian friar, Juan Gil, who arranged for the release of Cervantes in 1580 after his five years of captivity in Algiers.
(2) Richard Heber; sale of his manuscripts, Evans, 10 February 1836, lot 1158 (bought by Thorpe).
(3) Phillipps MS. 8265.

TEXT

Each of the kingdoms of medieval Spain had its own code of law, based partly upon Roman civil law and partly upon the feudal customs of the Visigoths. The *Fuero de Navarra* is believed to have been originally compiled by a private individual in the thirteenth century (Wohlhaupter); it was subsequently revised by two kings of Navarre, Philip III (in 1330) and Charles III (in 1418). No king's name seems to be mentioned in the present text. The *Fuero* is divided into six books, which deal respectively with the constitution of the kingdom, the judicial system and the law of inheritance, commercial law, private and matrimonial law, criminal law and agricultural law. Each book is divided into *titulos* and subdivided into *capitulos*; this division is followed in the present manuscript, but the *titulos* and *capitulos* are unnumbered.

Medieval manuscripts of Spanish *fueros* are of the utmost rarity outside Spain. Only one is recorded in De Ricci's *Census* and *Supplement* 1962, a *Fuero Juzgo* in the Library of Congress. A manuscript of the *Fuero Real* of Alfonso X of Castile was lot 51 in the present series of sales, 29 November

1966. There are three medieval manuscripts of the *Fuero de Navarra* in the Biblioteca Nacional in Madrid (nos. 279, 280, 800).
Folio 1. *Aqui empieca el primero libro que fue fayllado en espaynna de los fueros asi como ganavan las tierras sines Rey los mo*[*n*]*tayneses . . . Empecamos este libro pora siempre remembramiento de los fueros de sobrarbe . . . Por grant traycion quando moros conquistaron a espaynna . . .*

There is a table of chapters at the end of the text.

LITERATURE

P. Ilarregui and S. Lapuerta. *Fuero general de Navarra*, Pamplona 1869 (the most recent complete edition of the *Fuero*).
E. Wohlhaupter. *Altspanische-gotische Rechte*, Germanenrechte Band 12, Weimar 1936 (extracts from the *Fuero de Navarra* on pp. 100–131).
Inventario general de manuscritos de la Biblioteca Nacional de Madrid, 1953 etc.

105 [FRÈRE LAURENT DUBOIS.] LA SOMME LE ROY

ARRAS, WRITTEN BY JEHANNIN DE COSTIMONT, JANUARY–FEBRUARY 1437

On vellum. 175 ll., including one blank. Gatherings of eight leaves, except the first of six and the last of nine. Double column. 34 lines. $11\frac{1}{2}\times 8\frac{3}{8}$ in.; 294×212 mm. Written in black ink by one scribe in a pointed sloping bâtard hand, many letters in the top and bottom lines flourished. Headings, chapter numbers and double diagonal lines, marking the end of a sentence, in red. Initials to the first work in gold on blue and lake panels patterned in white; spaces for initials in the two other works left blank. Some guidenotes for the red headings in minute script in the margin. In excellent condition. French early nineteenth-century green morocco, narrow gilt border, flat spine fully gilt in compartments with dotted ornament, g.e.

PROVENANCE

(1) Written, as the colophon relates, for Louis Seigneur de Chantemerle et de La Clayete, Councillor and Maître d'Hotel to Philip the Good, Duke of Burgundy. He was bailly and juge royal of Mâcon, married Françoise de Chastelus and died on 30 April 1465 leaving two children (Anselme, *Histoire généalogique*, 1733, VII, 5). His arms are painted in the initial on f. 7 and his device, a cage, appears in three initials, twice accompanied by the letters S.E. (ff. 49, 86*b* and 89*b*).

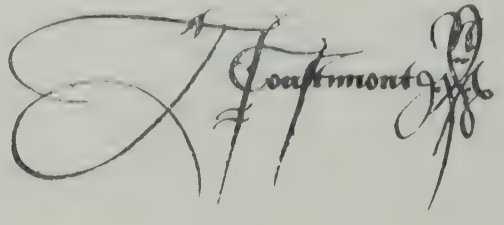
(2) A Franciscan convent whose ownership inscription is at the head of f. 1, *De conventu minimorum Claelensium*.

(3) Phillipps MS. 1343, bought in the 1820's either from the Parisian bookseller Royez or from the library of the French historian Amans-Alexis Monteil (1769–1850).

COLOPHON

There is a long and informative colophon in red and black on f. 125:

Et transcript par Jehannin de Costimont Clerc et serviteur de loys seigneur de chantemerle et de la clayete Conseillier et maistre dostel de tres excellent et puissant prince monseigneur le duc Phillippe de Bourgogne et de Brabant A arras es mois de Janvier et fevrier lan de grace mil quatre cens trente et sept



At the end of the second work is a shorter colophon in red (f. 155):

Cy finie lapocalipce Saint Jehan par moy
Transcript. J. Costimont
Explicit Nota

A similar statement, with many flourishes, occurs at the end of the volume (f. 175*b*).

In September and October of 1437 the same scribe wrote for the same patron a manuscript of Gilles de Rome, *Du gouvernement des princes*, now in Paris (Bibliothèque de l'Arsenal, 5199).

CONTENTS

Folio 1. *La Somme le Roy*. This work is a series of moral treatises on the Commandments, the Creed, the seven deadly sins, the preparation for holy living and dying, the Lord's Prayer, the seven gifts of the Holy Spirit, etc., composed in 1279 by the Dominican Frère Laurent Dubois for Philip the Bold, King of France, whose confessor he was. It was translated into Provençal, Flemish, Catalan, Spanish and Italian, printed by Vérard *c.*1485 and in an English translation by Caxton under the title *The Book Ryal or the Book for a Kyng*.
Folio 127. The Apocalypse in French.
Folio 155*b*. *Cy commence ung aultre livre qui contient lxxv chapitres et parle premierement de noblesse espirituele* . . . Incipit: *Quant a parler de noble chose* . . .

DECORATION

The late Dr. E. G. Millar described twelve manuscripts of *La Somme le Roy* which shared the same cycle of fifteen miniatures (*An illuminated manuscript of La Somme le Roy*, Roxburghe Club, 1953). He does not mention the Phillipps MS. or Brussels, Bibliothèque Royale MS. 9544, which share a different iconographic tradition as they contain none of Millar's subjects but instead a single miniature of the author with King Philip. In this manuscript (f. 1) the king is enthroned in the centre between groups of courtiers, the author is seated on the left with his book on a lectern, four judges are seated on a bench on the right and a monkey plays with a dog on the tiled floor in the foreground.

[SEE PLATE 18]

106 FRA UGO PANTIERA, OF PRATO. TRACTATI

[ITALY, FELTRE, SECOND QUARTER OF THE 15TH CENTURY]

On vellum and paper (8 ll. on vellum, the remainder on paper). 62 ll. Gatherings of 12 leaves, the last of 14, with catchwords. Complete. 7¼×5 in.; 186×127 mm. Written in brown ink in a semi-gothic hand. Headings, initials and paragraph-marks in red. The first initial has brown penwork ornament. Blank lower margins of ff. 13 and 49 cut away. Last few leaves wormed. Contemporary binding of leather scored in blind over wooden boards, the leather defective on the lower board and almost entirely torn away from the upper one; fastening thong lacking; original paper title-label on lower cover. Endleaves from a vellum document dated 1425.

PROVENANCE

(1) Santo Spirito (presumably a small religious community) at Feltre (in the Veneto), with ownership inscription on the last endleaf, *hic liber pertinet ad locum sancti spiritus apud feltrem*, and ownership inscription and two pressmarks on f. 1.
(2) Abbé Joseph-Felix Allard, of Paris (1795–1831).
(3) Bought by Sir Thomas Phillipps *c.*1828; Phillipps MS. 3703.

AUTHOR AND TEXT

Ugo Pantiera, of Prato, was one of the Franciscan missionaries to Tartary (i.e. the Mongol dominions in the East), from where he addressed a letter to the friars of Prato in 1312. He is thought to have composed the thirteen devotional treatises of this compilation while on his mission which lasted many years (the date, June 1318, occurs in the second treatise); they are said to have been written in Latin, then translated into 'a very pure Italian'. Permeated by the mystical tradition of the Franciscan Order, they are of special interest for their emphasis on meditation. They were first printed at Florence by Antonio Miscomini in 1492 (Hain-Reichling 12302), and again at Florence in the same year by Lorenzo de Morgiani and Giovanni da Maganza (BMC, VI, 682). The manuscript agrees closely with the text of the latter edition, but inverts the order of the two last treatises (obviously correctly) and does not include the letter to the friars of Prato of 1312. Fabricius calls the whole work *De vita contemplativa*; here, the label on the lower cover gives the title *de la vita spirituale*.

107 THE CRAFT OF VENERY, CHESS PROBLEMS IN ENGLISH, A LATIN TREATISE ON HERALDRY, ETC.

[ENGLAND, C. 1450]

On paper. 72 ll. numbered 1 to 73 (modern foliation; the number 55 omitted; ff. 42, 43, 73 blank). Five gatherings with a common origin: ff. 1–6 (plus four unnumbered stubs at the beginning; single leaves probably wanting before the first stub and after f. 6), 7–26, 27–45 (plus a blank stub after f. 45), 56–63, 64–73. These five gatherings almost entirely in one hand (? John Porter), the remaining leaves (ff. 46–54, see below) in various hands, all mid-fifteenth century. $8\frac{1}{8} \times 6$ in.; 220 × 153 mm. Stained and worn and the edges frayed; f. 1 damaged and repaired (a few words of text missing); corner of f. 64 with a few letters of text missing; some leaves roughly repaired. Half russia, by Bretherton, 1848.

PROVENANCE

(1) Apparently – with the exception of ff. 46–54 – written *c.*1450 by John Porter, M.P. for Worcester.

(2) Thomas Mellynton, dyer, of London, has written his name on f. 47 (? late fifteenth-century). Two notes on f. 49*b* seem also to be in his hand. Other early scribbled names are John Cucknell and John Benne (f. 47*b*).

(3) Anthony Reston (? mid-sixteenth century; ff. 36*b*, 47*b*).

(4) Thomas Hodgett, salter, of London, has written his name on ff. 4, 36. The inscription on f. 36*b*, *Liber Thome Hodget salter*, is in the hand of the next owner, Sir William Dethick, who bought the manuscript from Hodgett in 1565.

(5) Sir William Dethick, Garter King of Arms (1543–1612). Dethick was a member of the Elizabethan Society of Antiquaries and assembled a collection of manuscripts relating to the history of heraldry. On the blank leaves of another manuscript (the 'great book' of Sir John Paston, now British Museum, Lansdowne MS. 285) he has entered 'Particulars taken out of my Book of Blazon of Beasts Byrds etc.', i.e. the present manuscript, which he says that he bought in 1565 and gave to Sir Edward Coke in 1610. The extracts include an imperfect transcript of the *Craft of Venery*.

Dethick's official career was marred by his ungovernable temper and in 1605 James I obliged him to surrender the office of Garter King of Arms. One of his grants of arms was to John Shakespeare, the poet's father, in 1596.

On the blank f. 41 of the present manuscript he has written some texts on the rise and fall of families, in Latin, Spanish and English, with the motto πίστος καὶ ἀπλάνος ('faithful and unwandering'). Other notes in his hand are on ff. 1, 36*b* and 69 to 71.

(6) Sir Edward Coke, the celebrated Lord Chief Justice and author of 'Coke upon Littleton' (1552–1634). There is a presentation inscription by Dethick

on f. 1, pointing out that the arms of Coke and Crispin are impaled in a shield on f. 13. The first few leaves were evidently already missing at this date (1610). The manuscript cannot be identified in the catalogue of Coke's library made in 1634 (ed. W. O. Hassall, Yale Law Library Publications no. 12, 1950).
(7) According to Murray (p. 600*n*) the manuscript later belonged to Bishop Percy of Dromore, by whose daughter, Mrs. Isted of Ecton, Northamptonshire, it was given to George Baker. Murray cannot have seen the manuscript himself since he did not know that it belonged to Phillipps; his information was probably derived from a transcript in the possession of J. R. Rimington-Wilson of Broomhead Hall, Bolsterton, Sheffield (see van der Linde, p.209), whose important chess library, including transcripts of a number of medieval manuscripts, was sold in these rooms on 28 February 1928.
(8) Phillipps MS. 12086 (bought with the remainder of George Baker's manuscripts in 1844).

WATERMARKS

The commonest watermark, found on nineteen leaves, is a bull's head with a St. Andrew's cross, apparently Briquet 15057, a Piedmontese paper used between 1442 and 1446. Other watermarks found in the main portion of the manuscript are a cap with fleur-de-lis, a bull resembling Briquet 2782 and 2783, and letters resembling Briquet 9026. All these can be dated to the 1440's. The added leaves have the watermarks of a column, resembling Briquet 4352 (1457–1463; ff. 47, 48) and scales, resembling Briquet 2400 (1420–1445; ff. 53, 54).

TEXT

This remarkable little manuscript, which we believe to be largely in the hand of John Porter, M.P. for the city of Worcester 1447, and which among its possessors numbers Sir William Dethick, Sir Edward Coke and Bishop Percy of Dromore, comprises within its seventy-two leaves not only some interesting and unusual miscellaneous material but three rare and important texts:

(a) One of two known manuscripts of one of the earliest treatises on heraldry composed in England, in Latin, with blazons in French and nearly 200 coloured shields (item 1).
(b) The only medieval manuscript of one of the two known Middle English translations of William Twiti's *Art de Venerie*, the first treatise on hunting by an English author (item 2).
(c) The earlier of the two known manuscripts of chess problems with texts in Middle English (item 4).

Although it cannot be claimed as a direct ancestor of Dame Juliana Berners's celebrated *Book of St. Albans*, which it antedates by some thirty-five years, it

belongs in the same tradition and covers very much the same wide range of secular leisure interests.

The principal items are as follows:

1. *Tractatus de Armis*

Folio 1. . . . *aut interficitur. ipse animal est valde gratum* . . .

This is a treatise which – according to the introduction to the only other known manuscript, British Museum, Additional MS. 28791 – was compiled in 1449, being derived partly from a similar work written 'at the instance of Anne, formerly Queen of England' (d. 1394). This earlier treatise – the earliest treatise on heraldry to have been composed in Great Britain – is known in two versions, one in Welsh (of which seven manuscripts are known) and one in Latin (of which two manuscripts are known, both in the British Museum). Evan Jones argues convincingly that the two versions are by the same author and that he was Sion Trevor, Bishop of St. Asaph from 1394 to 1410, whose name was Latinized by means of a punning rebus as Johannes de Bado Aureo. Trevor in the Latin version says that he is following the traditions of his unknown master, Franciscus de Foveis; he quotes frequently from the earliest of of all European writers on heraldry, Bartolo di Sassoferrato (d. 1359), and once from Honoré Bonet's *Arbre de Bataille* (composed *c.*1386).

The only two recorded manuscripts of the *Tractatus* – Porter and Add. 28791 – resemble each other closely in the theoretical and historical portions of the work but the shields used as illustrations are only in part the same. The two manuscripts are of approximately the same date and both are imperfect: Porter lacks probably about four leaves of text at the beginning (including the introduction which gives the date of composition) and a leaf with shields after f. 6; Add. 28791 lacks the additional material at the end of Porter (ff. 34*b*–36) and has a shorter series of illustrative shields: about 100 in colour and 30 uncoloured, as against nearly 200 in colour and 10 uncoloured in Porter. Add. 28791 has a few blazons in English, probably because at this point its archetype with blazons in French was defective. Both texts have a number of scribal errors and neither seems to be directly derived from the other. The problem of the relationship between the two manuscripts and of the precise nature of their connection with the Latin work of Trevor and with the heraldic section of Nicholas Upton's *De Studio Militari* must await further research.

The *Tractatus* of 1449 was printed for the first time by Evan Jones in 1943, but the text of Porter was unknown to him. Porter begins with ten pages of text, followed by thirty-nine pages of blazons. On most of these there are five coloured shields at the left of the page, each accompanied by a blazon, sometimes in French (*gallice sic describitur*) as well as in Latin, and sometimes with an explanatory comment or a few verses. The names of the bearers of

the arms are given only in a few cases. There follow (ff. 25*b*–28) six pages with in all twenty shields either in colour or in trick without descriptive texts, a few with the names of English families added later. These shields may be a little later than the main series. On f. 29 is a text about the rules for the assumption of arms, beginning *Assumantur arma quatuor modis*, which is found also in Add. 28791 but in a quite different place (f. 1*b*). The work ends with an historical section devoted mostly to the arms of the kings of England from Brutus to Edward III (ff. 30–34) and – in Porter only – some additions about the assumption of the arms of France by the kings of England, Avalon and the evangelization of Britain by Joseph of Arimathea, the arms of King Arthur, and King Ceadwalla of Wessex (685–688).

2. *The Craft of Venery*

Folio 37. The Craft of Venery. Nowe we will begynne at the hare. And wherefore at the hare rather then at eny other best . . .

William Twity was the huntsman of Edward II. His name appears in documents between 1322 and 1328, by which date it seems that he had already died as a pensioner at Reading Abbey. His *Venerie* was the first work on hunting to be written in this country and was an important source for the later works of Edward Plantagenet, Duke of York (*The Master of Game*) and Dame Juliana Berners (the poem on the chase in *The Book of Saint Albans*). It takes the form of a dialogue in which the huntsman answers questions put to him by his apprentice. The original language of the treatise was doubtless Anglo-Norman French and of this original version two manuscripts survive: the former Phillipps MS. 8336 (now British Museum, Additional MS. 46919) written by the Franciscan teacher and poet William Herbert (d. *c.*1333), and a slightly later manuscript in Cambridge (Gonville and Caius MS. 424). Two Middle English translations are also known, each in a single manuscript. The first of these is British Museum, Cotton MS. Vespasian B XII, an illuminated early fifteenth-century manuscript which contains also *The Master of Game*, and the second is Porter. The two translations are independent of each other and in the Porter *Craft of Venery*, where the name of Twity is not mentioned, the order of the various sections of the treatise is rearranged. There is an imperfect transcript of the Porter text by Sir William Dethick in Lansdowne 285 (see above). The Anglo-Norman and the two Middle English versions have been published by Gunnar Tilander, but Tilander was unable to see Porter itself and had to use the transcript which was made in the 1840's by Phillipps's friend Sir Henry Dryden and published in 1908 by Sir Henry's daughter Alice. A copy of Tilander's monograph is sold with the manuscript.

3. Miscellaneous texts

The *Craft of Venery* ends on f. 40 and this gathering (ff. 27–45) originally ended with five blank leaves. On the first of these Sir William Dethick has written a few notes (see above). On ff. 44–45 in a late fifteenth-century hand are tables *de vino deficientibus in vasis*. These tables show the amount of liquid lacking in and contained in a tun (*dolium*) and a pipe or half-tun (*pipa*) when the liquid is so many inches below the top. The next nine leaves (ff. 46–54) comprise four pairs of leaves and a single leaf of diverse origins (ff. 46+49, 47+48, 50, 51+52, 53+54).

On ff. 46, 46*b* are two very interesting menus of city banquets, the first a lenten breakfast (*jantaculum*) given by Richard Lee, one of the sheriffs of London, on Wednesday, 14 March, 1453, the second 'the sergeauntes feast' for the term of St. John Baptist in the same year. The lenten breakfast consists of *Potage perrey cum seele vel porpeyse*, followed by eleven fish dishes, including eel, lampreys, conger, sturgeon and smelt, and ending with baked quinces. The sergeants' feast is divided into 'the first cours of dukes' and 'the secund cours of kynges'. The first course consists of fourteen dishes, including grouse and pheasant entrails (in June!), roast cygnet and roast heron. It is introduced by a herald 'in the kynges cote armour proclamyng the feste with these verses writen in his handes . . .' This may either be a live herald or a 'subtlety' (i.e. an elaborately designed confection) of the kind which is described at the end of this course: 'A sotile folowynge. God aperyng to duke Moises in cloudis yevyng hym thys reson [i.e. motto] . . . And Moises knelyng on a hill havyng thys reson in his hondes . . . And behynd Moyses stondyng ii sergeauntes of lawe with thys reson . . .' Although made of edible substances, such as sugar and jelly, these 'subtleties' were apparently not always devoured at the banquet for which they were prepared (see E. Rickert, *Chaucer's World*, 1948, p. 91*n*). The second course consists of a mere ten dishes, including 'grete jollis [jellies] of storgeon'.

In addition to these elaborate menus, which must be very nearly contemporary with the feasts which they describe, there are cooking recipes on ff. 47, 53, 54*b*. There is a table of the price of herrings (*allec*) on f. 48, some other fish prices on f. 49*b* and a table of weights and measures on f. 48*b*.

On f. 49*b* is a letter purporting to be from an eastern potentate, 'Emperour of Babilone . . . porter of Paradice, Constabull of Jerusalem . . . flour of the world and cosyn to Crist . . .', to Henry VI, 'the Frenche womans son', offering him 'iiii. millions of golde' if he will marry his daughter, and the beginning of King Henry's reply, dated 1441. The conclusion of a similar letter from an eastern potentate is on f. 49.

Folio 50 is a single leaf of a sermon or other theological composition, in Latin, incomplete at either end.

The four pages ff. 51–52*b* contain closely written notes in Latin of sayings from the Bible, beginning with Proverbs and ending with the Apocalypse. These appear to have been jotted down by the writer in the course of an actual reading of the text. Most of them are moral aphorisms and the wisdom books and the prophets are particularly well represented.

On the three pages 53*b*–54*b* is a brief treatise, without author's name or title, of the *Regimen Sanitatis* type, containing directions for the preservation of health (begins *Reverendissime mi domine et amice, quoniam Altissimus de terra creavit medicinam . . .*; ends . . . *Et levet oculos suos et benedicat deum suum altissimum qui vivit et regnat in secula seculorum amen*').

4. Forty diagrams of chess problems, with texts in English

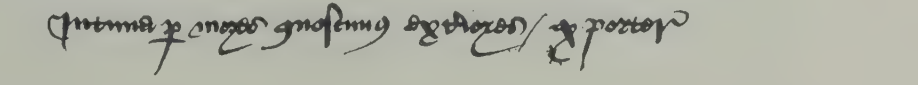
These occupy five leaves (ff. 56–60*b*). There are four diagrams on each page; nos. 1, 2 and 18 have no texts, the others have explanatory texts of up to ten lines in length.

The chess problem has a history which goes back nearly as far as the game itself. There was an extensive problem literature in Muslim chess and some of the Muslim problems were taken over when the game spread to Europe. European players gave to the problem the name of *jocus partitus*, which in English became *jeopardy*. This is the word used in the present manuscript ('the most craft of pleying of Jupertis is for to bring yn the odde draughtis with the kyng', f. 56) and also in Chaucer's *Book of the Duchess*, where the hero, defeated at chess By Dame Fortune, exclaims:

> But god wolde I had ones or twyes
> Y-koud and knowe the Jeupardyes
> That coude the Grek Pithiagoras!
> I shulde have played the bet at ches . . .

The present manuscript has the distinction of being the older of only two known problem manuscripts with texts in Middle English; the other is Bodleian Ashmole MS. 344, probably written *c.*1470. The problems in the two manuscripts are substantially the same and are believed to derive from an earlier collection with texts in Anglo-Norman, of which two manuscripts survive, both in the British Museum: Cotton MS. Cleopatra B. IX (late thirteenth century) and Royal MS. 13 A. XVIII (early fourteenth century). According to Murray 'the workmanship [of the problems] is of an early stage of European chess, but is European, not Muslim'. Murray describes and analyses the problems in all four manuscripts of this Anglo-Norman group.

5. A brief chronicle of English history from 1066 to 1447, in Latin
This begins (f. 61) with a list of the kings of England from the Norman conquest 'renewed' (*renovata*) in 1445. The chronicle itself begins on the same page. The entries are sparse except for the last years (1431 to 1447); they are mostly in the form *a . . . fluxerunt anni* (i.e. 'since . . . so many years have elapsed'), followed by a number which added to the date of the event makes 1448. There are references to an insurrection of the Lollards at 'Ficatty Field near Tyburn' in 1412, to the defeat of the Burgundian army besieging Calais 'by John Ratcleff captain of the town of Calais' in 1435, to the destruction by lightning of the bell-tower of Waltham Abbey in 1443 and of the bell-tower of St. Paul's cathedral in 1444, and to a storm in 1446 which gave rise to the saying 'wynter thonder bred muche wonder'. Under the year 1447 (f. 67*b*) is recorded the meeting of parliament at Bury on 10 February and its dissolution on 18 March. The chronicle ends in this year but on the following page (f. 68) is a note of the birth of Prince Edward in 1453 and (in a different ink but probably in the same hand) a memorandum that on 6 February 1447 Hugh Joly and John Porter were elected 'fellow-burgesses' (*concives*) for the city of Worcester and that they arrived at the parliament of Bury on 12 February. Neither Joly nor Porter was a member of any other parliament. The name Porter reappears in an aphorism added near the bottom of f. 69*b*: *Intima per mores quoscumque exteriores. quod Porter* (i.e. 'You can tell a man's heart from his conduct, whatever it is – so says Porter'). We believe that this note is in the same hand as the main portion of the manuscript and that it was written by John Porter, M.P.



6. Miscellaneous texts
The next six pages (ff. 68–70*b*) are occupied by miscellaneous texts in the hand which we believe to be that of John Porter. These include a list of the counties of England (f. 68), a note of the number of parish churches in England (f. 68), lists of the ten commandments, the five senses, the seven mortal sins, etc. (f. 68*b*), explanations of ecclesiastical ceremonies (e.g. *Quare dicitur ter agnus in missa . . .*; ff. 69, 69*b*), and a text explaining the significance of the various parts of a church and of church furnishings (beginning *Si quis vult scire quid singula membra ecclesie signant . . .*; ff. 70, 70*b*).

7. A treatise on the plague ascribed to John of Bordeaux, in English
Folio 71. Summa medicina pro pestilencia. Here begynnythe a nobull tretis made be ordinance of a gret clerke master John Bordewe at the praier of Kyng Robert. The

treatise is divided into three chapters. The text appears to be a summary of a longer treatise. It ends (f. 72) . . . *and it wil drive out venym of a mon in wiked eire by the same place that it entereith into a man.*

LITERATURE

A van der Linde. *Quellenstudien zur Geschichte des Schachspiels*, Berlin 1881.
H. J. R. Murray. *A History of Chess*, Oxford 1913, pp. 601–605.
Evan Jones. *Medieval Heraldry. Some Fourteenth Century Heraldic Works*, Cardiff 1943.
Alice Dryden. *The Art of Hunting or Three Hunting MSS.*, Northampton 1908.
Gunnar Tilander. *La Venerie de Twiti*, Cynegetica II, Uppsala 1956.

[SEE PLATE 19]

108 FRA GIULIANO DI FOLIGNO. CONFESSIONALE

[CENTRAL ITALY, C. 1450]

On paper. 31 ll., verso of last leaf blank, foliated by a contemporary hand. Collation: a_{10} b_{12} c_9. 14 lines. $5\frac{3}{4}\times4$ in.; 146×100 mm. Written in an Italian book-hand. Headings and some initials in red, other initials touched with red. Somewhat soiled at the beginning and water-stained at the end, but with wide margins and in sound condition. Contemporary wooden boards, rebacked in the nineteenth century with calf.

PROVENANCE

Phillipps MS. 2918, bought in the 1820's.

TEXT

This manual of practical advice on confession, arranged under the Ten Commandments, seven mortal sins, five senses, seven works of pity, etc., was intended for the laity. It does not seem to have been printed, and may be otherwise unknown. It is signed by the scribe, Leonardo da Marano, on f. 31: *finis deo gratias*[.] *Ego leonardus habitator marani scripsi.*

The author, evidently an Augustinian friar, gives his name in the heading on f. 1 (the reference to St. Nicholas of Tolentino, canonised in 1446, provides an approximate *terminus post quem* for the composition of the treatise):

> Ad laude et magnificentia dello omnipotente idio e della sua madre vergene maria. Et del seraphico doctore miser sancto agustino et del varone famoso S. Nicolao de tolantino. Et de modona sancta monicha matre inclita de sancto agustino. Io frate Julliano de folnigno in sacra theologia indegno lectore in christo yhesu ho conposta questa infra scripta breve et utile confessione et regula de sapersi confessar degni suo peccato.

109 FLORES HISTORIARUM

[ENGLAND, BATTLE ABBEY (?), MID-15TH CENTURY]

Of vellum, 114 ff. including added leaves at the beginning (a–f) and end (A–C), imperfect. Gatherings of 8 leaves with signatures I to XIII on the first leaf of each gathering. Wants a few leaves at the beginning, a total of 20 ff. at various points in gatherings IV to VI and 6 ff. of gathering XIII. ff. 76, 77 should precede (but not immediately) f. 75, which should immediately precede f. 78. 36 to 40 lines. 9⅝ × 7⅛ in.; 245 × 180 mm. Written in brown ink in a small gothic text hand, the ribbed pentrons in smaller but perhaps slightly later hands. Headings in red. Initials in red, blue or green with rough penwork decoration in these three colours. A few leaves stained, margins of a few leaves skilfully repaired. Early nineteenth-century green morocco gilt, gilt inner borders, g.e. by *C. Smith*.

PROVENANCE

(1) Probably written at Battle Abbey, Sussex. The 11 added leaves at the beginning, which are similar in general appearance to the main text and approximately of the same date, have texts signed by two monks who held the office of cellarer in the Abbey: P[ichard] Aleyn (cellarer 1439–1461, f. 5*b*) and Th[oma]s Bryd (cellarer 1436–1438, f. 1*b*). The second of these texts is a very interesting four-page list, written in a large text hand, of the relics in the possession of the Abbey (*Nomina sanctorum quorum reliquie hic in Bello continentur hec sunt*). These number over 150, beginning with a fragment of the Cross, 'which is the most holy of all with the exception of a phylactery made from gold and a bright jewel'. There are a number of other relics associated with the life of Christ, a tooth of St. John the Baptist, some hairs of the Apostles, and a representative collection of relics of more recent saints. No list of the relics of Battle Abbey is recorded by Dugdale, who in the index to his *Monasticon* mentions only ten lists of relics of English monastic houses.

(2) Presented to the library of the Abbey by John Newton, who was Abbot from 1463 to 1496, having himself previously held the office of cellarer (1457–1459). There is an inscription recording the gift *cum signo IN* ('with the pressmark IN') above the list of relics and also on the blank leaf at the end. A manuscript of the Brut Chronicle owned by Newton while Prior of Battle Abbey is now in the University of Chicago (*MS.* 254, formerly Phillipps MS. 2706).

(3) Edward Willoughby, who has written his name on three pages, with the dates 1723 and 1725.

(4) Phillipps MS. 8117 (bought of Thorpe, from whom Phillipps acquired the Battle Abbey muniments, now in the Huntington Library, in 1836).

TEXT

The main text, described in a seventeenth-century inscription on f. 1 as *Cronica Iohannis Londoniensis monachi Cantuariensis*, is in fact the work known as *Flores Historiarum*, a chronicle of English history from 1066 of which the first part (down to 1265) was compiled at St. Albans from the works of Matthew Paris and the continuation (down to 1306) was written probably at Westminster (see Luard, i, Preface, xxxiv–xliii). Luard records a total of twenty manuscripts of the *Flores* (another was lot 16 in the present series of sales, pt. I, 30 November 1965). Five of these are copied from a manuscript written apparently at Merton Priory early in the fourteenth century and now at Eton (MS. 58), and it is to this family that the present unrecorded manuscript belongs. The Merton text follows Matthew Paris fairly closely as far as 1265 but adds a long account of the Barons' War of that year which is not in the other family of manuscripts. From 1293 to 1306 the entries for each year are of considerable length. The present manuscript has all the Merton additions, but not the Canterbury additions which are found in one member of the Merton family (Harleian MS. 641).

Folio 1. *Incipiunt Cronica de adquisicione regni Anglie per Willelmum ducem Normannorum et de pactis inter Willelmum ducem et Haroldum. Anno gracie m° lx°vi°. Willelmus dux normannorum applicuit in Angliam . . .*

Folio 94. . . . *dimidium postulati* (the usual ending of the Merton version of the chronicle).

The twenty-six missing leaves relate to the years 1187 to 1233 (ten leaves survive out of the thirty-two which covered this period) and the years 1284 to 1293 (two leaves survive out of eight).

The text on the three added leaves a to c is the satire upon women which goes by the name of *Epistola Valerii ad Rufinum de uxore non ducenda* but is in fact part of the *De Nugis Curialium* of Walter Map, Archdeacon of Oxford (d. *c.*1210). Approximately the first half of the work is here missing. The explicit, signed by Richard Aleyn, is followed by an account, written in a bold gothic hand, of the descent of Sir Hugh Halsham, of Coombes, Sussex (d. 1442; see *GEC Peerage*, i, 309), through the family of Strabolgi, Earls of Atholl, from a sister of John of Gaunt's mother.

The chronicle is followed by the romance of *Apollonius of Tyre* (leaves numbered A to N), beginning *In civitate Antiochia Rex fuit Antiochus nomine* and ending *duo volumina fecit, unum in templo Diane Ephesiorum aliud bibliotece sue exposuit*. This romantic tale is supposed to be a translation of a lost Greek original. The Latin version existed as early as the eight century and was popular in the late Middle Ages (see *Catalogue of Romances*, i, pp. 161–163). It was, through the intermediary of John Gower's *Confessio Amantis*, the prin-

cipal source of Shakespeare's *Pericles, Prince of Tyre*. At the end the scribe has written a colophon *Prave feci finem penitet me quod fixi pennam*, with a crude drawing of his own tonsured head and shoulders inside the loop of the P. The four following pages have a letter from Lucius, Emperor of Rome, to King Arthur and King Arthur's reply, an account of the death of King Arthur (beginning *Per idem tempus Mordredus Arthuri nepos*) and a brief chronicle of some events in the year 1299.

DECORATION

The first page of the chronicle has a gold initial and a two-sided bar-border with ivy-leaf sprays. A snake climbs up the vertical bar and a parrot is perched above. The style is quite uncharacteristic of English illumination and suggests acquaintance with Italian originals. There is a gold initial at the beginning of the *Apollonius of Tyre* and there are two silver initials in the Chronicle (ff. 72*b*, 73). The penwork decoration is extensive on some pages and includes a crowned head in the border of f. 11*b* and a tonsured head in an initial on f. 91.

LITERATURE

Flores Historiarum, ed. H. Luard, Rolls Series 95, i–iii, 1890.
N. Ker. *Medieval Libraries of Great Britain*, 1964, p. 8.
The Cellarers' Rolls of Battle Abbey, Sussex Record Society, lxv, 1967.

[SEE PLATE 20]

110 M. T. CICERO. EPISTOLAE FAMILIARES

[MILAN, MID-15TH CENTURY]

On vellum. 190 ll., foliated by an early hand, who has omitted ff. 73 and 77 in error; it is nevertheless complete. Gatherings of eight leaves, the last of six. 32 lines. $11\frac{1}{2} \times 8$ in.; 294×204 mm. Written in a good humanistic hand. Spaces left for Greek words, which have sometimes been filled in by a later hand. Running headings, letter numbers and a few sidenotes added in red by an early hand; the heading on f. 1 is a later addition. Initials alternately in blue with red penwork or gold with purple penwork. Waterstain in the top inner margin throughout; ff. 122 and 178*b* (old foliation) and last two leaves stained and soiled, tear in f. 13 mended, last leaf repaired; there are many lesser stains or signs of use.

PROVENANCE

(1) Written for an unidentified Lombard owner whose arms (defaced) are painted in the lower border of f. 1 with the initials of his Christian names in red, $\overline{\text{IO}}$ $\overline{\text{FR}}$.

(2) The Abbé Luigi Celotti (*c.*1768–*c.*1846); his sale in our rooms, 14 March 1825, lot 94. Several manuscripts in the sale, this one perhaps among them, had belonged to the Bossi family of Milan.

(3) Phillipps MS. 917, purchased of Thorpe.

DECORATION AND BINDING

The first page has an illuminated border of gilt leaves and strawberries (both domestic and wild), with the Sacred Monogram at the top of the page, and there are sixteen white-vineleaf initials, with marginal projections (cut into by the binder in the upper margins). Unfortunately all this decoration, which is in the Milanese style associated with the name of the 'Master of the Vitae Imperatorum', has suffered. In the sixteenth century the manuscript seems to have been in the hands of a class of schoolboys whose doodles are to be found in several margins, *Joannes Petrus*, *Hieronimus*, *Gulielmus*, etc. The chief criminal identifies himself in a half erased inscription on f. 27: *Carolus de bovis* (?) *possidet has epistolas quia est bonus puer*. Perhaps he is the fat stupid-looking boy in a knitted cap whose portrait in ink may be seen in the margin of f. 192 (old foliation). It was no doubt these boys who damped all the illuminated initials and most of the blue ones in an attempt – sometimes successful – to obtain offsets on the same, or the facing, page.

The manuscript was rebound in the early nineteenth century, either for Celotti or for the Bossi family (to judge from the soiling of the first and last leaves, it was by then unbound), a perfectly genuine Parisian seventeenth-century binding with the arms of Anne of Austria and a semé of crowned As being adapted for the purpose and provided with a new spine. In spite of these vicissitudes, the manuscript is still an excellent specimen of humanist script.

111 GIOVANNI BOCCACCIO. LA FIAMMETTA

[NORTH ITALY, FERRARA (?), THIRD QUARTER OF THE 15TH CENTURY]

On vellum. 90 ll. (the last leaf originally blank) plus a contemporary vellum flyleaf at either end. Complete. Gatherings of 10 leaves with catchwords. 32 lines. $10\frac{3}{4} \times 6\frac{1}{2}$ in.; 272 × 166 mm. Written in brown ink probably by a single scribe in a somewhat variable upright humanistic hand. Paragraph initials alternately in red and blue. Folios 88*b*, 89 badly stained, a few other leaves near the beginning and end somewhat stained and wormed, otherwise in good clean condition, with wide margins. Early nineteenth-century russia gilt, g.e.

PROVENANCE

(1) The arms in the lower border of f. 1 (*azure, the bust of a woman facing left, three bars or*) may be those of the original owner or may be a decorative allusion to the theme of the *Elegia*.
(2) The Rev. Henry Drury, of Harrow (1778–1841, Dibdin's 'Menalcas') with his note of ownership; Drury sale, 9 February 1827, lot 799 (bought by Thorpe)
(3) Phillipps MS. 3379.

TEXT

After the *Decameron* none of Boccaccio's works has achieved such widespread popularity as the *Elegia di Madonna Fiammetta*, and none of his works – not even the *Decameron* – is so intimately linked to the story of the author's own life. The name conceals the identity of Maria, a natural daughter of Robert of Anjou, King of Naples, whom Boccaccio saw for the first time in the church of San Lorenzo in Naples on Easter Eve, 1331. Boccaccio had to return to Florence to look after his old father in 1341 and it was during this absence from Fiammetta that he wrote the *Elegia*, which in its passionate prose contains more real poetry than the vast acrostic poem *L'Amorosa Visione* which he wrote in her honour at about the same date. It is a 'monody of passion', an anguished and jealous complaint put into the mouth of the lady after her lover has deserted her at the call of filial duty. Owing something to classical models (in particular to Ovid's deserted ladies, the *Heroides*), it nevertheless strikes an entirely new note in the vernacular prose literature of Europe.

Sixty-nine manuscripts of the text are recorded by Branca, of which only fifteen are outside Italy (three in the United States and twelve elsewhere). The present manuscript was probably written in the decade preceding the first publication of the work in Padua in 1472 (GKW 4456). The text is divided not into the nine long chapters of most manuscripts and the printed editions but into paragraphs with an average length of about a page. There is no title or colophon.

Folio 1. *Sole ai miseri crescere di dolersi vageza quando di se discernono o sentono compassione in alcuno . . .*
Folio 89. *. . . esemplo eterno a li felici et a miseri dimora di le angoscie della tua donna.*

On the flyleaf at the beginning and the three blank pages and the flyleaf at the end the original scribe has written a thirty-six line poem addressed by the Sicilian humanist Giovanni Marrasio (1407–1457) to the Sienese lady Angelina Piccolomini, beginning *Angelina meos nunquam . . . dolores*, and the 112-line reply written in Angelina's name by Marrasio's friend Maffeo Vegio of Lodi (1407–1458; *ex officina Maffei Vegii laudensis*), beginning *Quid quereris quid te tanto merore fatigas*. The former is one of the seven poems of the *Angelinetum*, the first sequence of Latin love-poems to be published by an Italian humanist (*c.*1429), which was much admired by Marrasio's contemporaries (Sabbadini, 'L'Angelinetum'). Two manuscript copies of Maffeo Vegio's reply are recorded (*Classici e Umanisti*), but both apparently lack the first couplet of the present version.

DECORATION

The first page of text has an initial S on a gold background enclosing a half-length figure of Fiammetta and a full illuminated border with foliate scrolls and hair-line and gold dot decoration and the shield of arms already mentioned, which is encircled by a laurel wreath. The whole page is somewhat rubbed and stained.

LITERATURE

G. Boccaccio. *L'Elegia di Madonna Fiammetta*, ed. V. Pernicone, Bari 1939.
V. Branca. *Tradizione delle opere di Boccaccio*. I. *Un primo elenco dei codici e tre studi*, Rome 1959, 30–33 (the present manuscript is wrongly described as being on paper).
R. Sabbadini, 'L'Angelinetum di Giovanni Marrasio', in *Biblioteca delle scuole italiane*, iv, 1892.
R. Sabbadini. *Classici e umanisti da manoscritti Ambrosiani*, Florence 1923, p. 12.
Enciclopedia Italiana (s.v. Marrasio, Vegio).

[SEE PLATE 21]

112 JEAN DE COURCY. LA BOUQUECHARDIÈRE

[FRANCE, THIRD QUARTER OF THE 15TH CENTURY]

On vellum. 322 ll. Gatherings mostly of 8 leaves (some of 7, 6, 5 and 4) with catchwords. Imperfect, wants apparently one leaf at the beginning, single leaves after ff. 6 and 15, and two gatherings at the end. Double column. 48 lines. $16\frac{3}{4} \times 11\frac{7}{8}$ in.; 425 × 302 mm. Written in black or brown ink by more than one scribe in a regular and handsome lettre bâtarde. Chapter headings in red. Chapter initials mostly in gold on coloured backgrounds, a few larger ones in colours on gold backgrounds. A few margins stained or creased, a few corners neatly repaired, but on the whole in fine and fresh condition. French eighteenth-century mottled half-calf, rubbed, red edges.

PROVENANCE

(1) There is no evidence as to the identity of the original owner.
(2) Jane Delaguelle (*c.*1600) has written her name, her *devise* or monogram and some verses (? of her own composition) on ff. 21, 34, 90*b* and 177.
(3) G. Nouhen (eighteenth-century book-label loosely inserted).
(4) Phillipps MS. 132 (one of his earliest purchases, made between 1824 and 1827).

TEXT

La Bouquechardière, as it is generally known, is a chronicle of ancient, particularly Greek, history, compiled between 1416 and 1422 by Jean de Courcy, Seigneur de Bourg-Achard (hence the title), near Pont-Audemer in Normandy. His father was in the service of Isabelle of France, wife of Richard II, and was killed at Agincourt fighting on the French side. Of the author little is known except the scanty information that he gives in the prologue to *La Bouquechardière* (missing from the present manuscript) and in the allegorical poem *Le Chemin de Vaillance* which is his only other known work. *La Bouquechardiere* seems to have been copied fairly frequently in the half century following its composition but has never been printed. Fifteen manuscripts are recorded in the Bibliothèque Nationale and one in the British Museum (Harleian MS. 4376). The only copy in the United States seems to be the splendidly illuminated manuscript from the Ashburnham-Barrois collection which was sold in these rooms on 12 June 1901 (lot 301) and is now in the Pierpont Morgan Library.

Of the six books four are concerned mostly with the history of Greece: I, Hercules and the ancient history of Athens and Thebes; II, Troy; III, Aeneas and the foundation of Rome; and V, Macedon and the story of Alexander. The other two, IV and VI, are concerned with Old Testament history.

Each book is preceded by a table of chapters. The present manuscript begins in the middle of the table of chapters of the first book; the text itself begins on f. 2: *Pour mon principe ensuivir a lincepcion et commencement de ceste matiere . . .*

DECORATION

Each of the six books was intended to begin with a more than half-page miniature in an arched or rectangular compartment. The miniatures to Books V and VI were never painted, but there are two at the beginning of Book IV. The subjects are:

Folio 2. A battle.

Folio 75*b*. The siege of Troy.

Folio 128. Dido and Aeneas survey the building of Carthage.

Folio 175*b*. Messengers present letters to kings.

Folio 176*b*. Citizens emerge from walled cities and present their keys to a troop of horsemen.

The five pages with miniatures have broad illuminated borders with foliate sprays and gold ivy-leaf and hairline decoration; the text on these pages begins with a large illuminated initial with a floral spray on a gold background. The last three miniatures are slightly rubbed.

The scenes are naïvely represented, but colourful and lively. The style has points of resemblance both with the contemporary work of Jacquemart Pilavaine's workshop in Mons and with the later Rouen school, and the manuscript was probably illuminated in a centre between the Seine and Flanders.

LITERATURE

Paul Meyer. *Alexandre le Grand*, Paris 1886, ii, 347–355.

Catalogue of Romances, i, 1883, 895–902.

Dictionnaire de biographie française, ix, 1961, 963.

[SEE PLATE 22]

113 HUGO RIPELIN. COMPENDIUM THEOLOGICAE VERITATIS, IN GERMAN

[GERMANY, SECOND HALF OF THE 15TH CENTURY]

On paper. 201 ll., including first and last blank. Complete. Gatherings of 12 leaves with catchwords (mostly either wholly or partly cut away). Double column. 40 lines. 16×10⅞ in.; 405×275 mm. Written in brown ink by a single scribe in a large and regular vernacular gothic text hand. Headings and paragraph marks in red. Chapter initials in red with penwork decoration, which includes heads and human figures, in blue, purple or green. First few leaves slightly stained; with wide margins and IN FINE FRESH CONDITION.

PROVENANCE

(1) Two ownership inscriptions inside the upper cover have been erased. The upper and earlier reads *Dis buch ist des klosters* . . . The binding (see below) is believed to have been executed in a religious house in Württemberg.
(2) Phillipps MS. 2926 ('Incerti').

WATERMARK

One watermark is found throughout, a cardinal's hat very similar to Briquet 3387, used in Italy and southern Germany from 1465 to 1475.

TEXT

Hugo Ripelin, or Hugh of Strasbourg, (d. 1268) was a Dominican teacher. The *Compendium Theologicae Veritatis*, his principal known work, was written in the last years of his life and was much used throughout the next three centuries in the education of the clergy. The original Latin text was printed repeatedly in the fifteenth century under the names of Albertus Magnus and others (GKW 596–611), but never under the name of its true author. Three versions in Middle High German are known, the most widely current being the one found in the present manuscript. Dr. Georg Steer records seventeen complete manuscripts of this translation. All except one are of the fifteenth century and all except one are in Germany, Austria or Switzerland. The exception is MS. Laud. Misc. 521 in the Bodleian Library, which is dated 1375. None of the German translations has been printed, but the known manuscripts are recorded by Steer and the first 350 lines of the various versions of Book V ('On Grace') are printed by him. The text of the present manuscript belongs to the same family as that of the group of seven Swabian manuscripts to which he draws attention. Each of the seven books is preceded by a table of chapters. *Folio 2. Hye fancht an das buch daz man nennet Conpendium sacra theo[logi]e veritatis und ist getailet in sieben tail* . . .

Folio 2b. Das erst buch. Was Got ist.
Folio 28. Hie fancht an das ander buch von den geschaffnen dingen.
Folio 64b. Hie vacht an das drit buch . . . von dem bösen oder ubeln in ainler gemainlichait.
Folio 89. Hie fancht an daz vierd buch von der inflaischung christi.
Folio 113. Hie fancht an das funfft buch von den tugenden und vor der gnäde.
Folio 150. Hie fancht an das sechste buch von den sacramentlichen ärtznyen.
Folio 180b. Hie fancht an das siebend buch und das letste von dem end der welt.

DECORATION

Each of the seven books begins with a fine historiated initial. The stem of each initial is of burnished gold and it is set on a patterned red background in a rectangular gold frame. The miniatures within the initials represent the Trinity (f. 2*b*), the Creation of Eve (f. 28), a murderer above the mouth of Hell (f. 64*b*), the Annunciation (f. 89), Christ the Redeemer adored by the Virgin Mary and a group of children (f. 113), a priest blessing a kneeling man, God the Father above (f. 150) and the Last Judgment (f. 180*b*). From each initial springs a gaily coloured foliate border which fills most of the margin to the left of the text and spreads into the upper margin. The first, second and seventh of these borders are decorated with beasts and birds.

BINDING

Contemporary German blind-tooled pigskin over bevilled wooden boards, five metal bosses on each cover, two metal clasps and catches incised with the name Maria. The tools include large and small rosettes, a free fleur-de-lys and a fleur-de-lys in a lozenge, a crowned eagle, maria-scroll and floral staff. The binding, like the whole manuscript, is in very fine original condition.

Dr. Kyriss has kindly informed us that in his opinion the binding is from a small religious house in Württemberg.

LITERATURE

R. Priebsch. *Deutsche Handschriften in England*, i, 1896, pp. 80–81.
Georg Steer. *Scholastische Gnadenlehre in mittelhochdeutscher Sprache*, Munich 1966, pp. 23–28, 80–122. The present manuscript, not examined by Steer, is briefly mentioned on p. 83.

[SEE PLATES 23 AND 24]

114 THE CRAFT OF LYMMYNG OF BOKYS, WITH A TREATISE ON VETERINARY MEDICINE AND MEDICAL AND OTHER RECIPES

[ENGLAND, SECOND HALF OF THE 15TH CENTURY]

On paper. 158 original ll. (existing sixteenth-century foliation faulty) plus a table of contents (12 leaves) added in the sixteenth century. Gatherings mostly of 8 or 10 leaves, with blank cartouches for catchwords. Six leaves probably wanting after f. 114 and one after f. 142, otherwise all gatherings apparently complete but the present order perhaps not the original one (ff. 111–14 frayed as though at one time the final leaves of a manuscript). About 30 lines. $7\frac{7}{8} \times 5\frac{1}{2}$ in.; 200×141 mm. Written by at least two scribes in a vernacular book hand, apparently all in the same scriptorium at the same date. Headings, paragraph marks, line-endings and underlining in red (omitted in the second and the last three gatherings). Large red initial with penwork on f.1; diagrams on ff. 2*b*, 13–14*b*. Edges of ff. 111–114 frayed, otherwise in sound condition though somewhat stained and worn. English early nineteenth-century half russia and marbled boards.

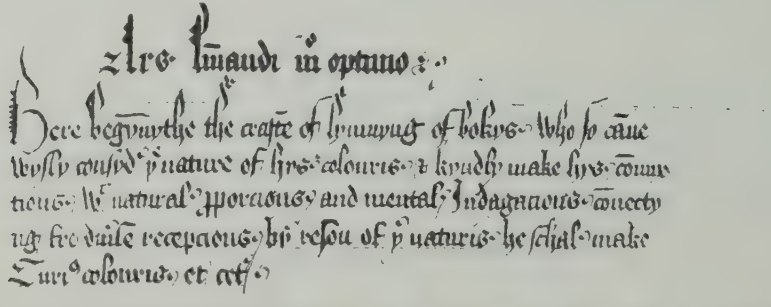
PROVENANCE

(1) The name Edward Barringer, of Ealing [*Yeelinge als Zelinge in the County of Midd.*], yeoman, occurs in a late sixteenth-century note on the fly-leaf before the table of contents.
(2) Richard Heber; sale of his manuscripts, Evans, 10 February 1836, lot 758 (bought by Payne).
(3) Phillipps MS. 8186.

TEXT

As well as an unusually extensive collection of medical and other recipes this manuscript has two brief treatises, both apparently unique, of exceptional interest:

The Crafte of Lymmyng of Bokys



Folio 143. *Ars limmandi modo optimo. Here begynnythe the crafte of lymmyng of bokys. Who so canne wysly consydre the nature of hys colouris and kyndly make*

hys commixtions with natural proporcions and mental indagacions connectyng fro diverse recepcions by reson of the naturis, he schal make curius colouris et cet. A collection of ninety-six recipes for colours and tempering media, almost all for use in the illumination of manuscripts, a few for other purposes (dyeing linen, gilding metal, etc.). The first is 'To temper vermylion', the last (f. 151*b*) is 'To wryte on a sworde or knyfe'.

Medieval texts on the art of illumination are extremely rare. The two most important are Cennino d'Andrea Cennini's *Libro dell' Arte* and the anonymous *De Arte Illuminandi* in Naples, both known from only one manuscript copy. The earliest formal treatise on the subject in English is the Elizabethan *Art of Limming* published by Richard Tothill in 1573. In a review of the Ann Arbor facsimile reprint of this work D. V. Thompson mentions a few collections of colouring recipes in late medieval manuscripts in the British Museum (Sloane 962, Sloane 2584, etc.), but none of these is as comprehensive as the one in the present manuscript or at all closely related to it. Nor is there anything comparable among the manuscripts containing recipes for colours which are listed in Mrs. D. W. Singer's *Catalogue of Alchemical Manuscripts.*

A Treatise on Veterinary Medicine

Folio 152. [*F*]*or to chose an horse. for a retrete a ketnale. for a gravelyng that is a sore hoofe. for a streyte hoofe* . . . This is a table of the contents of the treatise, which begins, f. 152*b*, *The beste coloure ys blak baye with a gylte mowthe* . . . The section on choosing a horse is followed by 58 recipes, the first (f. 153) *A retret ys whan a nayle in to the foote ys stekyn and makethe the hors to halte* . . ., the last (f. 162) *To kepe a horse fro nayeng take a lyste of wolen clothe* . . .

The best known medieval treatise on veterinary medicine is the *De medicina equorum* written by Giodano Ruffo at the court of Frederick II in Palermo. This was translated into a number of vernacular languages but not into English. The present collection of remedies is not closely related either to Ruffo's work or to the treatise known as the *Kepyng of Horses* which is found in British Museum Stowe MS. 982 and some other manuscripts.

The collection of recipes, which occupies the remainder of the manuscript, includes not only medical remedies but magical charms, aphrodisiacs, methods of prognostication and a few cooking recipes. The text is mostly in English, but there are sections in Latin and a few sentences in French. The principal items are as follows:

Folio 1. *For the megryme in the heed take halfe an ounce of galyngale* . . . On f. 2*b* is a diagram of an instrument to be used for washing a fistula.

Folio 13. *Si manum proferat iubemus ut nunquam obstetrex* . . . A short treatise on

midwifery, with sixteen diagrams showing positions of the foetus in the womb (ends f. 16*b*). The *incipit* is not recorded by Thorndike and Kibre, but similar drawings are recorded by L. C. Mackinney, *Medical Illustrations in Medieval Manuscripts*.

Folio 82*b*. *Here begynnyth the makyng of oynements* (ends f. 88*b*).

Folio 89. *Here ys a litel mater comprehendit of gederyng at diverse tymes wryten of diverse medecenys* . . .

Folio 92. *Here begynnythe the sygns of complexyonys and of humours* . . .

Folio 101*b*. *Here begynnethe the makyng of entretys. For to make a plaster that ys callyd gracia dei* . . .

Folio 121. A list of seventy-six herbs, beginning *Artemisia/Abortano/Absinthio* . . .

Folio 121*b*. An alphabetical index of diseases, in Latin, giving references to a collection of remedies similar to the present one but written on sixty-four numbered leaves (ends f. 125).

Folio 125*b*. An alphabetical list of Latin names of herbs with their English equivalents, beginning *Anabulla* (ends f. 134*b*).

Folio 136. *Here may ye know the vertues of herbis after Gallyen and Ypocras* . . . *Quyntefoyle and the v. leffe* . . . The treatise on herbs found in e.g. British Museum, Royal MS. 17 A. XXXII (ends f. 141).

Folio 141. *Sicut dicit philosophus in pluribus omnis sciencia de genere bonorum* . . . A short treatise on herbs by Albertus Magnus, who names himself in the preface (Thorndike and Kibre, *Incipits of Mediaeval Scientific Writings in Latin*, 1963, 1486); ends, imperfect, f. 142*b*.

Folio 162*b*. Sixteen cooking recipes, the first beginning *Take floure of ryse or of whete* . . . On f. 163*b* is a recipe for oysters in a 'gravy' sweetened with almond milk, cloves and sugar or honey.

LITERATURE

Dorothea Waley Singer. *Catalogue of Latin and Vernacular Alchemical Manuscripts in Great Britain and Ireland*, Brussels, ii, 1930, 589–622.

Cennino d'Andrea Cennini. *Il Libro dell' Arte*, ed. D. V. Thompson, New Haven, 1932–1933.

De Arte Illuminandi, ed. D. V. Thompson, New Haven, 1933.

D. V. Thompson, review of *The Art of Limming* in *Technical Studies*, Cambridge, Mass., ii, 1933, 35–37.

[SEE PLATE 25]

115 LA PASSION JHESU CHRIST

[NORTH FRANCE, C. 1465–1485]

On paper. 79 ll. (of 80), the last blank. Gatherings of eight leaves, lacking the first leaf of the seventh gathering. 33–34 lines. $10\frac{3}{4}\times7\frac{1}{2}$ in.; 272×190 mm. Written in a small bâtard hand with many contractions. Initials in red; the first initial of each work is large and has some penwork ornament; the first line of each work in large black decorative letters. Small initials touched with yellow or red throughout. Many marginal scribbles and a few leaves dirty, but in sound and very legible condition, and with wide margins (though the titles of the first two works, written in the outer margin, are cut into). French red quarter morocco gilt, red boards, m.e., bound *c.*1800.

PROVENANCE

(1) Several members of the Landry family have written their names in the manuscript, the earliest of the sixteenth century, the last a boy of eight, 'septième de ma génération', who inscribed the last page in 1724.
(2) Robert Lang, of Portland Place; his sale, Evans, 17 November 1828, lot 1739.
(3) Phillipps MS. 3657.

WATERMARK

A coat-of-arms charged with three fleurs-de-lis: type of Briquet 1729 (North France, last third of the fifteenth century).

CONTENTS

Folio 1. *La passion Jhesu Christ.* Incipit: *A la louenge de dieu et de la vierge souveraine et de toulx sains et saintes de paradis et a la requeste de tres excellente et redoubtee dame et puissant dame ysabel de baviere royne de france jay translate ceste passion de latin en francois sans y ajouster moralites hystoires exemples ou figures . . .*

Explicit: . . . *son doulx filz le quel avec le pere et le saint esprit ung dieu en trinite vous et nous tous face participans d'icelle resurrection Amen.*

An anonymous account of the Passion in French prose composed by order of Isabella of Bavaria, consort of Charles VI of France, in 1398. It is found also in Bibliothèque Nationale MS. fr. 7296, written for Marie de Clèves, wife of Charles d'Orléans, not later than 1467.

Folio 39. *La Destruction de Jerusalem et la mort de pylate.* Incipit: *Apres quarante ans que Jhesus fut mis en croiz.* Explicit: *Jhesu christ tout puissant notre guarde de tous perilz Et nous donne paradis apres ceste presente vie Amen.*

A popular work printed several times in the fifteenth century, mostly at Lyons, normally following one of the versions of the *Vie de Notre Seigneur*

Jésus Christ. All these incunable editions are very rare – none is in the U.S.A. and only one, from an unidentified Lyonnese press, in the British Museum (BMC, VIII, 343) – and manuscripts are also very uncommon.

Folio 59. [*Les commandements de la loy.*] Incipit: *Gloire soyt a dieu auquel nom pour le salut des ames du simple peuple chrestien . . .* Explicit: *Qui est benedictus in secula seculorum Amen.*

A treatise on the Ten Commandments, confession, etc., found in other manuscripts (British Museum Royal 19 B.V., Arsenal 3386, Mazarine 966, Bibliothèque Nationale, anc. f. fr. 990) and there attributed to Jean Gerson (1363–1429), the famous Chancellor of Paris University.

Folio 68. [*Les douze fruits de lesprit.*] Incipit: *Pour cougnoistre les douze fruits de lesprit nous debvons premierement notter . . .* Explicit: *Il luy plaist nous refectionner et le repaister en lautre La ou nous veulle mener le pere le filz et le saint esprit Amen.*

We have not traced elsewhere this treatise on the twelve fruits of the spirit: charity, spiritual joy, spiritual peace, patience, forbearance, goodness, benignity, meekness, faith, sobriety, chastity and continence.

The record of printed editions of French versions of Christ's life and passion, followed by the destruction of Jerusalem – often called *La vengeance de Jésus Christ* – indicates that collections of this kind, partly edifying, partly Bible story with legendary additions (such as Pilate's death), were in keen demand and give an excellent insight into popular beliefs at the end of the Middle Ages. Produced for a mass market, without any attempt at luxury, they have now become extremely scarce.

116 AESCHYLUS. PERSAE, IN GREEK

[SECOND HALF OF THE 15TH CENTURY]

On silk paper. 37 ll. Gatherings of 8 leaves (the last of five) with signatures on the first leaf of each gathering. Complete. 13 widely spaced lines leaving room for an interlinear gloss which has not been added. $8\frac{1}{4} \times 5\frac{5}{8}$ in.; 210×143 mm. Written in brown ink in a small hand with many contractions. Names of characters at the beginning of every speech in red. Large red initial and red ornamental headpiece on f. 2. With wide margins and in good and clean condition apart from a few slight marginal stains. Early nineteenth-century diced russia [by Charles Lewis], arms of Henry Drury gilt on sides, g.e.

PROVENANCE

(1) The Jesuit Collège de Clermont in Paris; no. 302 in the catalogue of the College's manuscripts which was prepared with a view to auction in 1764 after the Jesuit order had been expelled from France (bound with the *Halieutica* of Oppian, which was bound separately for Drury and is now British Museum Add. MS. 11890, and works by Euripides and Xenophon).
(2) Gerard Meerman of The Hague (d. 1771); Meerman sale, The Hague, 8 June 1824, pt. IV, lot 296.
(3) The Rev. Henry Drury, of Harrow (1778–1841, Dibdin's 'Menalcas'), with his note on the flyleaf that the manuscript was bound by Charles Lewis; Drury sale, Evans, 9 February 1827, lot 140, bought by Longman.
(4) Phillipps MS. 3086, 'Appendix ad Codices Meermannianos'.

TEXT

Although some 130 manuscripts of Aeschylus are known they are almost all in the great libraries of the continent of Europe. The British Museum possesses only one (Burney MS. 106, a sixteenth-century manuscript of the *Prometheus*) and not a single manuscript of any play is recorded in the United States. Aeschylus was one of the last major classical authors to be printed, by Aldus in 1518, and the present manuscript antedates the editio princeps by probably not less than a quarter of a century. In Turyn's list it is dated sixteenth century, but the *Halieutica* which was once bound with it and is perhaps by the same scribe is dated fifteenth century in the British Museum *Catalogue of Additions*. The text indicates that it is not a copy of the *editio princeps*.

The *Persae* forms, with the *Prometheus* and the *Septem contra Thebas*, the so-called Byzantine triad of plays, to which the editors of the Palaeologan period, Thomas Magister and Demetrius Triclinius, paid particular attention. The present manuscript, which has not been examined in the light of recent textual research, preserves a number of the 'ancient' readings found in M

(the tenth- or eleventh-century manuscript in the Laurenziana in Florence) and a few other manuscripts as well as many of the commoner late Byzantine readings. Apart from the omission of a few single lines (467, 1002, 1008, 1032 and perhaps others) it has no lacunae. The iambics are written as verse and a few of the lyrical passages are written *per cola*. The play is preceded by the argument beginning *Γλαυκὸς ἐν τοῖς περὶ Αἰσχύλου μύθοις* and by a list of characters. There are a few contemporary corrections and variants and a few scholia.

LITERATURE

H. Schenkl. *Bibliotheca Patrum Latinorum Britannica*, Vienna 1892, I, ii, item 132.

H. W. Smyth, 'Catalogue of the Manuscripts of Aeschylus', *Harvard Studies in Classical Philology*, 44, 1933, p. 4.

Aleksander Turyn. *The Manuscript Tradition of the Tragedies of Aeschylus*, New York 1943, p. 120 (the present manuscript is among the manuscripts 'not yet investigated').

R. D. Dawe. *The Collation and Investigation of the Manuscripts of Aeschylus*, Cambridge 1964 (no mention of the present manuscript).

117 ALBIUS TIBULLUS. ELEGIAE

[FLORENCE, C. 1480–1490]

On vellum. 64 ll. (the last blank), plus two flyleaves. Gatherings of eight leaves, with catchwords. Complete. Foliated by a contemporary hand. 17 lines. $8\frac{8}{16} \times 5\frac{9}{16}$ in.; 207×140 mm. Written in an excellent italic hand. Headings and sidenotes in red, incipits in red capitals, first line of each book in alternate red and black capitals. Small initial to each poem in gold. Contemporary Florentine binding of brown goatskin, decorated in blind with multiple borders of repeated small S- and X-shaped tools; g.e.; two clasps lacking, catches remain.

PROVENANCE

(1) Written for a member of the Marbelli family of Florence, whose coat-of-arms is illuminated in the lower border of f. 1.
(2) Later in the possession of the Medici, whose arms within a wreath have been added on the first flyleaf facing the first page of text.
(3) Either before or after being acquired by the Medici it belonged to Tommaso Bardi of the well-known Florentine family. His half-erased inscription (legible under ultra-violet light) is at the foot of f. 1: *Tom̄a bardi Johannis filii quem ipse emit añ 1548.*
(4) Phillipps MS. 4432.

CONTENTS

The four books of the *Elegies*, the last titled *Messalae laudatio*, followed by the four-line epitaph on Tibullus by Domitius Marsus, a two-line epitaph titled *Ovidius de Tibullo* and an extract from Ovid's *Amores*, iii, titled *Ovidii Elegia de obitu Tibulli* and beginning, *Memnona si mater.*

DECORATION

The first page has a three-line heading in gold capitals on a purple panel, a large initial D in gold on a red and blue panel patterned in gold, and a full illuminated border in Florentine style of flowers, leaves and gold discs. In the lower border two putti hold a wreath containing the arms of Marbelli.

Each of the three other books opens with a smaller initial in gold on a blue and lake panel patterned in gold, with a border in the same style but only in the inner margin (ff. 26, 39 and 48*b*).

This is a most attractive small humanistic manuscript, in very good original condition and of distinguished ownership – script, decoration and binding being all of great elegance.

[SEE PLATE 26]

118 PHILIPPO DI VADI. DE ARTE GLADIATORIA DIMICANDI

[TUSCANY, 1482–1487]

On vellum. 42 ll., plus three flyleaves, two at the beginning (the Ducal arms of Urbino painted on the second), one at the end. Complete. Collation: a_{10} b_4 c-d_{10} e_8. 27 lines. $8\frac{1}{4}\times 6$ in.; 235× 152 mm. Written in a roman hand, the first part in black ink, the second in brown. The first three lines on f. 1 in gold capitals; the title on the same page in five lines of capitals, alternately gold and blue. Headings to the text in red. Seventeen illuminated initials on lake, blue and green panels patterned in white. Initials of verses alternately in red and blue. The word *Τελος* on f. 14*b* in gold. Initials on ff. 15–18 in gold with purple penwork and on ff. 18*b* to end alternately in blue with red penwork or red with blue penwork. The manuscript shows signs of use throughout, but is nevertheless in very sound condition.

PROVENANCE

(1) The dedication manuscript to Guidobaldo da Montefeltre, Duke of Urbino (r. 1482–1508), ruler of one of the most celebrated courts of the Renaissance about which Castiglione wrote *Il Cortigiano*. The work is dedicated to him at the top of f. 1, *Ad illustrissimum principem meum Guidum Ferretranum Ducem Urbinatem*. On the facing page are painted the Duke's arms, no doubt by an Urbino illuminator (the leaf is conjoint with the first flyleaf), within a wreath under the heading GVI. DUX. VR.

The manuscript is recorded as no. 654 in the *Indice Vecchio* of the Urbino Library drawn up in 1487: *Philippi Vadi Liber de Arte Gladiatoria Dicatus Illmo. D. Duo. Guido Urbinatium Duci. Codex ornatissimus Cum picturis Artem ostendentibus. In Rubro* (C. Stornajolo, *Codices Urbinates Graeci Bibliothecae Vaticanae*, Rome 1895).

(2) A note in the *Indice Vecchio*, 'non repertus post Valentinum', indicates that it disappeared after the seizure of Urbino by Cesare Borgia, Duke of Valentinois. The next owner who has left his mark was responsible for an erased, but partly legible, inscription on the first flyleaf: . . . *leoni battiloro e de sua amici* . . .

(3) Phillipps MS. 11725 and 13545 (entered twice in error); bought of the London bookseller J. T. Payne in 1838.

TEXT

Folio 1. Dedication (quoted above), followed by six lines of Latin verse, followed by the heading, *Philippi Vadi Servi Liber de arte gladiatoria dimicandi ad ilustrissimum principem Guidum Ferretranum Ducem Urbini*. This is followed by two introductions, in the second of which the author, Philippo di Vadi of Pisa, explains that having learned a great deal in his youth about the art of

fighting and having practised it in various countries, lands, castles and cities, and learned to perfect it from many masters, he decided to compose this small book to demonstrate four methods of fighting, with lance, sword, dagger and axe.

Folio 3*b*. The text, in *terza rima*, divided into sixteen chapters and entirely devoted to fighting with the sword. E.g. Chapter 7, *De la punta:*

Io son colei che facio custione
A tuti i colpi e chiamome la punta
Porto el veleno como el scorpione.

Folio 15. The qualities of a swordsman, with allegorical attributes explained in rhyming captions: sextant, bear, ram, eye, dragon, keys, sun, castle, mill-wheel.

Folio 15*b*. Points vulnerable to the two-handed sword, with rhyming couplets.

Folio 16. Portrait of the author, in black, carrying a two-handed sword. From this point on there are two or more drawings to a page, with one, two or three lines of explanatory verse: ff. 16–23*b* fighting with swords; ff. 24–25 *Guardie daza in arme*, fighting with axes; f. 25*b* blank; ff. 26–27*b* *Guardie de spada in arme*, fighting with two-handed swords; ff. 28–28*b* *Gioco de lanza longo*, combat with lances; ff. 29–37*b*, unarmed combat and combat with dagger; f. 37*b* *Mesura de daga*, a dagger; ff. 38–38*b* stave against lance, lance against sword, two lances against sword; ff. 39–42*b* self-protection against a surprise attack.

The work is unpublished and apparently known only in this manuscript. Nothing seems to be known of the author, presumably a professional teacher of swordsmanship who hoped to secure the Duke of Urbino's patronage by this dedication. Some of the drawings may depend on earlier manuals such as the *Fior di Battaglia* of Fiore dei Liberi da Premariacco, but the majority, and the text, appear to be original.

DECORATION

The manuscript is illustrated with two full-page drawings (the qualities of a swordsman and the vulnerable points of the body), two drawings of weapons (sword and dagger), a portrait of the author and 112 drawings of posture or combat, arranged one, two, three or four to the page. Fighters with axe or two-handed sword (ff. 24–27*b*) are shown in armour, the remainder in doublet and tights. Masters wear gold crowns, the others close-fitting caps. Colours are vivid but lightly applied. Each combat takes place on green sward. The style shows the influence of Ghirlandaio, and the decoration is probably of Florentine, or at any rate Tuscan, origin. It includes a fine white-vineleaf initial on f. 1.

The Urbino arms on the flyleaf facing f. 1 are in a rather different style and were probably added after the manuscript reached Urbino, as was the binding.

BINDING

Contemporary brown goatskin over wooden boards, tooled in gilt and blind. The ornament in blind consists of two borders and a round centrepiece of geometric tooling. The space between the two blind borders is filled with a gilt quatrefoil pattern and a gilt tool resembling a shuttlecock is repeated eight times in the centre compartment.

This is an Urbino binding from an atelier that supplied gilt work to both Montefeltre Dukes. It was active before Federigo da Montefeltre's death in 1482 and was therefore one of the earliest European workshops to tool in gilt. Eighteen Urbino gilt leather bindings have now been recorded, of which one is an empty binding now used as a visitors' book; ten are in the Vatican Library, one each in Rome (Biblioteca Nazionale), Madrid (Bib. Nacional), Geneva (Bib. de la Ville) and Rimini (Bib. Gambalunghiana), and two (including the empty one) in private collections in Italy. None is recorded in England and one only in the U.S.A. (Walters Art Gallery, Baltimore).

LITERATURE

Tammaro de Marinis. *La legatura artistica in Italia*, 1960, I, 79–88.
Festschrift Ernst Kyriss, Stuttgart, 1961, pp. 317–322.
A. R. A. Hobson. *Two Italian Renaissance bookbindings in the Phillipps Collection* in *Studi di bibliografia e di storia in onore di T. de Marinis*, 1964, III, 1–2, pl. II (wrongly captioned).

[SEE PLATES 27, 28 AND 29]

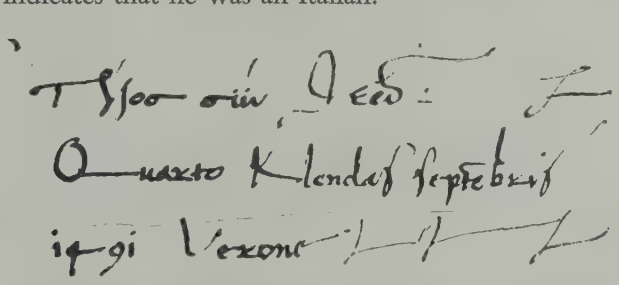
119 ARISTOPHANES. CLOUDS; AESOP'S FABLES; AND OTHER WORKS IN GREEK

VERONA, WRITTEN BY ANGELUS CLARETUS, 29 AUGUST 1491

On paper. 97 ll. (ff. 47, 48 blank). Gatherings of 12 or 14 ll. (the last of seven) with catchwords and signatures α to ε and (the Aristophanes) α to γ. Apparently complete (stubs after f. 92 are apparently of blank leaves). Mostly about 24 lines. 210×156 mm.; $8\frac{1}{4}\times 6\frac{1}{8}$ in. Written in brown ink by a single scribe, headings in red in the Aesop. Margins of many leaves stained by damp, particularly towards the end, and the last few margins frayed, but in sound condition throughout. English early nineteenth-century calf.

PROVENANCE

(1) The scribe has written his name at the bottom of the last page: διὰ ἀνγελου κλαρετου βριξιαίου (by Angelus Claretus of Brescia) and has written the date at the end of the Pythagorean verses on f. 62*b*: *Quarto Kalendas Septembris 1491 Verone*. His manner of writing both Greek and Latin (colophon f. 62; verses on 42*b*, 46*b*) indicates that he was an Italian.



(2) No. 6 in Thomas Thorpe's *Catalogue of upwards of fourteen hundred manuscripts upon vellum and paper, collected in this and other countries, forming, it is presumed, the most important and interesting collection ever offered for sale*, 1836.
(3) Phillipps MS. 9501.

TEXT

Folio 1. A collection of 152 Aesopic fables in Greek prose (numbered 1 to 153, omitting the number 40), beginning with the Eagle and the Fox (Hausrath I) and ending with the Lion and the Bear (Hausrath 152). The recension is that known as the Planudean – from the late Byzantine scholar Maximus Planudes, traditionally and by most modern scholars believed to be its compiler – or the Accursian, from Bonus Accursius, editor of the *editio princeps* (Milan, *c.*1480). The text agrees in the main with Hausrath's family IIIa but includes a few fables not normally found in IIIa manuscripts. Although written some eleven years after the edition of Accursius the Phillipps manuscript was evidently not

copied from it. No other edition of the fables in Greek appeared before the year 1491.

Folio 42. Miscellaneous epigrams, proverbs and moral sayings, mostly in Greek, a few in Latin, and mostly either attributed to or about celebrated philosophers and poets (four epitaphs on Plato, epigrams of Solon, etc.).

Folio 49. Pseudo-Pythagoras. *Τὰ λεγομένα χρυσᾶ ἔπη*, the seventy-one hexameter verses, probably of Hellenistic origin, beginning *Ἀθανάτοις μὲν πρωτὰ θέοις νόμῳ ὡς διάκειντο.*

Folio 52. Short Pythagorean texts in prose: *Παραίνεσις*, beginning *Μεγανούρων μὴ γένεσθαι; Τὰ ἐν Δέλφοις ἀν[αγε]γραμμένα*, beginning *Θέον σέβου.*

Folio 54. Pseudo-Phocylides. *Γνωμαὶ*, here called *τὰ ἀργυρᾶ ἔπη τοῦ σόφου Φωκυλίδους*, a poem of 210 hexameter verses, attributed to the sixth-century B.C. Ionian poet Phocylides but believed to have been composed by an Alexandrian Jew, beginning *Ταυτὰ δίκης ὁσίοισι θέων βουλεύματα φαίνει.*

Folio 63. Aristophanes. *Νεφέλαι.* The play is preceded by the argument of Thomas Magister, beginning *Ἄνυτος καὶ Μέλητος*, and is followed (f. 95) by arguments III, I and IV of the Budé edition. The first of these is called *ὑπόθεσις τοῦ δευτέρου δράματος* (the usual order of plays in manuscripts of Aristophanes was Plutus, Clouds, etc.). All these arguments are found in the Aldine edition, but the life of Aristophanes which follows them, beginning *Ἀριστοφάνης ὁ κωμόδοποιος Φιλίππου μὲν ἦν παὶς* (f. 96*b*), is not the Aldine life. The life is followed by *ὑπόθεσις τοῦ πρώτου δράματος*, i.e. the argument of the Plutus. At the end of this the scribe has written (mistakenly) *τελος σὺν θέω τοῦ δράματος των νεφέλων* and his name.

Large portions of the play are written as prose. The text has many good readings and, although preceding the Aldine *editio princeps* of 1498, it preserves – in common with the Aldine text but with no early manuscript – the reading *οὐκ ἐλᾶς ὦ σαμφόρα* (line 1298) which modern editors believe to be correct (Hall, p. 206). The sources from which the Aldine editor Marcus Musurus derived his text of Aristophanes are unknown, but it seems probable that the present manuscript, written in Verona in 1491, was copied from an archetype which he used.

LITERATURE

H. Schenkl. *Bibliotheca Patrum Latinorum Britannica*, Vienna 1892, I, ii, item 1829.
A. Hausrath. *Corpus Fabularum Aesopicarum*, Leipzig, 1957, 59.
E. Diehl. *Anthologia Lyrica Graeca*, Fasc. 2, Leipzig 1950, pp. 82–90 (Pseudo-Pythagoras), 91–108 (Pseudo-Phocylides).
V. Coulon. *Aristophane*, tom. I, Paris 1923 (Collection des Universités de France).
F. W. Hall. *A Companion to Classical Texts*, Oxford 1913.

120 PUBLIUS FAUSTUS ANDRELINI. DE NEAPOLITANA EXPUGNATIONE ET FORNOVIENSI TRANSITU

[PARIS, 1495–1496]

On vellum. 48 ll. (the last three blanks). Gatherings of 8 leaves. Complete. 12 lines. $8\frac{7}{8} \times 5\frac{1}{4}$ in.; 227 × 134 mm. Written in a calligraphic upright gothic hand, with ds flourished above the top line and gs below the bottom one. Initials touched with yellow. Text on the first page in gold. Orange velvet, g.e. With wide margins and in fine condition.

PROVENANCE

(1) The dedication manuscript to Charles VIII, King of France (r. 1483–1498), with the royal arms at the foot of f. 1.
(2) An early hand has added a Latin poem in praise of Charles VIII on the last blank. Below this is the late sixteenth-century signature, *D'Agut*, with an *S fermé*.
(3) Auguste Chardin, *Catalogue de livres précieux*, Paris, 1811, no. 332; sale, Paris, 9 February 1824, lot 1520.
(4) Phillipps MS. 830.

TEXT AND AUTHOR

Publius Faustus Andrelini (*c.*1450–1518), a native of Forlí, was crowned poet laureate in Rome and in 1489 obtained the appointment of Professor of Poetry and Rhetoric at Paris University, where he taught Beatus Rhenanus and other Northern humanists and published many neo-Latin works in verse and prose.

The present work in Latin hexameters celebrates Charles VIII's capture of Naples and successful escape at Fornovo from the army of a hostile coalition when returning across the Apennines in 1495. It was printed at Paris by Guy Marchant and Jean Petit on 31 August 1496 (GKW 1884). Its presentation seems to have earned the author the title of *poeta regius* by which he is described in the printed text. He continued to dedicate poems to the king in the following reign; examples are Bibliothèque Nationale, mss. lat. 8392 and 8395.

The heading of this poem reads: *Publii Fausti Foroliviensis poete laureati: ac decretorum doctoris de Neapolitana expugnatione: et fornoviensi transitu: Ad Carolum octavum Francorum: Sicilie: ac Hyerusalem: Regem cristianissimum Liber primus incipit.*

DECORATION

Folio 1 has a full border of leaves, bunches of grapes, flowers and two birds on a gold ground. At the foot two angels kneeling on a grassy sward support a

shield bearing the French royal arms. The text is in gold and an initial S is handsomely illuminated in the same style as the border.

On f. 26*b* is a charming initial I in gold between a butterfly and a bee on a patterned blue panel.

[SEE PLATE 30]

121 SS. ANTHONY AND IGNATIUS. EPISTOLAE

[NORTH ITALY, C. 1500]

On fine vellum. 153 ll. Gatherings of 10 leaves, the last of 3, with catchwords. 19 lines. $5\frac{3}{8} \times 3\frac{1}{8}$ in.; 136×80 mm. Written in brown ink in a clear semi-gothic hand. Headings, explicits and implicits, and sidenotes in red (some of the latter cut into). Initials left blank throughout; some headings omitted; ff. 9*b*, 22*b*, 31*b*, 36*b*, 41*b*, 49*b*, 50 and 50*b* blank; the text on f. 9 repeated on f. 10. Last ten leaves wormed; last three lines on f. 98*b* erased. A few corrections in a contemporary hand. The fore-edge cut aslant by the binder, but in sound and clean condition. Italian eighteenth-century green boards, gilt roan spine.

PROVENANCE

Phillipps MS. 2385, bought of Thorpe.

CONTENTS

Folio 1. *Sancti Antonii Abbatis Epistole septem.* The seven letters of St. Anthony of the Desert in the Latin translation of 1475 by Valerio de Sarasio (Saras, in Piedmont?). They were first printed in Symphorien Champier's *Epistolae sanctissimorum* (Paris, Josse Bade, 1516) – a scarce work, of which the British Museum has no copy – and most recently in Migne's *Pat. Graec.*, xl, 977–1000, but manuscripts are rare. They are followed (f. 49) by an extract from St. Jerome's *De viris illustribus.*

Folio 51. *Epistole Sancti Ignatii Antioceni et Martyris.* This includes the seven genuine letters (*ad Trallianos*, *ad Magnesianos*, *ad Philadelphienses*, *ad Smyrnenses*, *ad Policarpum*, *ad Ephesios* and *ad Romanos*), five spurious letters added probably in the early fourth century (*ad Mariam Cassobolitam*, *ad Tarsenses*, *ad Philippenses*, *ad Antiocenses* and *ad Heronem* – spelling as in the manuscript), four early medieval additions to the collection (two letters to St. John, one to the Virgin Mary and her reply) and *Laus Hironis discipuli eius.* They are preceded by an extract from St. Jerome's *De viris illustribus*, two extracts from a commentary by Marcus Michael of Cortona on Jerome's work, and a quotation from St. Bernard mentioning a letter from Ignatius to 'a certain Mary'.

Folio 145. *Epistola beati Policarpi . . . ad Philippenses.*

The letters of Ignatius, written in the first quarter of the second century, show the institution of bishops firmly established in the early Church. Their authenticity was fiercely contested after the Reformation by the Puritan opponents of episcopacy, including Calvin and Milton, but the genuineness of seven letters was convincingly proved by Archbishop Ussher, who used two manuscripts, one now disappeared, the other Gonville and Caius College, Cambridge, MS. 395, a copy of Grosseteste's translation described by M. R.

James as 'the only old manuscript of it which is known to exist'. The three spurious letters to St. John and the Virgin were printed in Latin at Paris in 1495, though no copy of this edition is known to survive (Dr. Dennis E. Rhodes in *Papers of the Bibliographical Society of America*, vol. 57, pp. 152–156). The Latin version of eleven letters was edited by Jacques Lefèvre of Etaples and printed in Paris by Johann Higmann and Wolfgang Hopyl in 1498 (GKW 8409; BMC VIII, 140).

This manuscript may have a connection with Symphorien Champier's *Epistolae sanctissimorum*, 1516 – mentioned above – where fifteen of the Ignatian letters are printed together with the letters of St. Anthony. The manuscript tradition of the letters is complex, and any new manuscript is of interest.

DECORATION

On f. 2*b* is a full-page miniature (rather flaked) of St. Anthony praying in a very green desert; in the background are two monks carrying baskets full of loaves of bread, camels, a chapel, a rock and trees; in the far distance, hills and fortified towns. This is surrounded by a border of gold ornament on a plum ground (rubbed); a similar border is on f. 9. The style is consistent with a Lombard origin of the manuscript.

122 LES MOULT PLAISANTS DIRE DE DESIDERE ERASME

[FLANDERS, FIRST QUARTER OF THE 16TH CENTURY]

On vellum. 93 ll., the last blank, lacking one leaf, plus two flyleaves, the second pasted to the lower cover; ff. 1 and 46 are later sixteenth-century replacements. Collation; a-e_8 f_6 g_8 (lacking g_1) h-m_8. Double column. 31 lines. $11\frac{7}{8} \times 8\frac{5}{8}$ in.; 300×208 mm. Written in brown ink in a bâtard hand. Headings in red; from f. 46 to f. 59 the headings are omitted. Initials, paragraph-marks and line-endings in gold on magenta panels patterned in gold. Early repairs to two marginal slits in f. 47. The guidewords for the red headings can be seen on many pages, written in minute script in the margin. Sixteenth-century calf gilt over wooden boards, with arms and monograms on both covers (the former almost rubbed away), g.e., title-label *Fragment d'Erasme* in a brass frame at the top of the upper cover; two engraved metal catches, one clasp detached, one lacking. With wide margins and in good condition.

PROVENANCE

(1) Charles-Alexandre de Croy, marquis de Havré, comte de Fontenoy (d. 1624), whose arms are stamped in the middle of the covers accompanied by four coronetted interlaced Cs. (De Jonghe d'Ardoye, *Amorial belge du bibliophile*, III, 709).
(2) Armorial bookplate of Claude-Bernard Rousseau (eighteenth century); he also owned Bibliothèque Nationale MS. lat. 9984 and MS. fr. 7144.
(3) Auguste Chardin; his sale, Paris, 9 February 1824, lot 2003.
(4) Phillipps MS. 849.

TEXT

The work consists of a series of dialogues between the author and various allegorical persons, initially *Indignacion*, *Deffiance* and *Desesperance*; this is succeeded by dialogues between *Entendement* and *Foy*, and *Entendement* and *Esperance*, with the author (*L'acteur*) commenting, usually in verse, at the end of each section. Among the subjects discussed are: why peoples are punished for the sins of kings, why the just are punished with the unjust, why France and the French people have been punished so long, the advantages of monogamy over Islamic polygamy, successful defence against superior odds, from the Maccabees to Philip Augustus, and the value of prayer.

The work seems to have been composed in France at a time of national disaster: '. . . tant de puissans hommes sont periz ou mors et la gloire de seignourie venue en captivite et a misere en briefve espace. Ou est une noble maison en france qui se puisse dire quitte des dangiers de prison ou exempte de doleance de nouvelle mort. De toutes pars les chasteaux sont habitez de vesues [veuves] esplourees ou desolees femmes de prisonniers' (f. 43). This is perhaps a reference to the Battle of Pavia (1525). About 1540–1550 the owner

of this copy removed the original ff. 1 and 46, both of which probably bore miniatures, replacing them with leaves bearing miniatures in a more fashionable style; the new title (which may, or may not, be a transcription of the old) on f. 1*b* reads, *Les moult plaisants dire de desidere Erasme vestus en loyal, franc dans mon exil*. This seems to imply that the work is a free compilation, in French, based on certain sayings of Erasmus. It is not a translation or close version of any published work of Erasmus.

DECORATION

There are three miniatures, and one historiated initial of the Christ-child (f. 1*b*).

Folio 1. An Emperor enthroned, holding a naked man and woman by a cord tied to their wrists; God the Father in the sky; a lion, dove, military trophy and Papal tiara on the ground; in a narrow gold and magenta frame (178 × 124 mm.). This, and the miniature on f. 46, are mid-sixteenth-century replacements, partly *en grisaille*, and somewhat recall the style of the Dyson Perrins *Penitential Psalms* illuminated in Brussels *c.*1540 (sale in these rooms, pt. II, 1959, lot 89).

Folio 15. *Foy*, a female figure crowned and holding two books, standing in front of a seated man, *Entendement*, in a bedroom with tiled floor; two women in a doorway in the background. A single-column miniature in an arched frame (81 × 75 mm.), with a partial border of flowers and strawberries on a gilt ground, a lion in the lower margin.

Folio 46. A rainbow, on which several oxen are standing, and two cornucopiae (double-column headpiece, 63 × 126 mm.).

[SEE PLATE 31]

123 AUSIAS MARCH. LES OBRES, IN CATALAN

[BARCELONA?], WRITTEN BY PERE VILASALÓ, 24 APRIL 1542

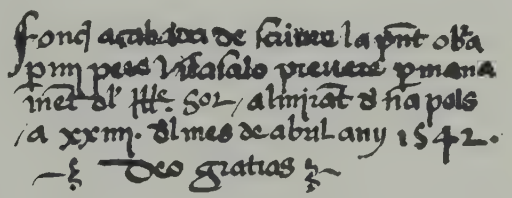
On paper. 145 ll., the first blank, plus one flyleaf, with original foliation. Collation (signatures original): a-h_8 i_6 k-s_8 t_3. Complete. Number of lines to a page variable. $6\frac{7}{8} \times 4\frac{3}{4}$ in.; 174×122 mm. Written in an upright Spanish semi-gothic hand with a larger initial at the beginning of each stanza. The poems end on f. 141; ff. 142–144 are occupied by a table, and an extra poem is added on f. 144*b*. Interesting contemporary Spanish binding of brown morocco panelled in blind, gilt border of ropework ornament, gilt fleurons at corners, gilt centre ornament formed of fleurons and double circles; rebacked, parts of old spine laid down, corners repaired; edges gilt and gauffered, four ties lacking. A little show-through, but in good condition throughout. In a red half-morocco box.

PROVENANCE

(1) Written for Don Ferran Fonch de Cardona y d'Anglasola, second Duke of Soma, Count of Palamós, and Lord Admiral of Naples (b. 1521).
(2) The Infante Don Antonio Pascual, younger son of Charles III of Spain and brother of Charles IV. (He appears in Goya's *Family of Charles IV* in the Prado.) His doodle, *yo soy* [*del*] *S*[*eñ*]*or Don Antonio*, is written upside down on the end flyleaf. The manuscript is recorded in the Royal Library in Madrid by Antonio (*Bibl. hispana vetus*, 1788, II, 157, n. 1) and no doubt disappeared from there – as did many other books – during the Napoleonic wars.
(3) Richard Heber; his sale, pt. XI, 10 February 1836, lot 857 (£5 15*s*. 6*d*. to Thorpe).
(4) Phillipps MS. 9625.

COLOPHON

The colophon is at the foot of f. 141.



From this we learn that the manuscript was written by Pere Vilasaló by order of the Lord Admiral of Naples, and completed on 24 April 1542.

TEXT

Ausías March (*c.*1397–1459) was born and died in Gandía, the small port in

the Kingdom of Valencia from which the Borgia family took the title of their dukedom. Of a family of poets, he was himself a soldier and feudal lord as well as a poet. Of his slender *œuvre* the major part consists of love poems (*Cantiças de Amor*, the 1539 edition calls them), certainly influenced by the troubadours of Provence of whom he quotes Dante's master, Arnaut Daniel (he was also familiar with, and to some extent influenced by, the *Divina Commedia*). Six poems were written on the death of his wife (f. 95*b* in this MS., *per la mort de sa muller*); the remainder are on moral or religious themes (*Cantiças moral* and *spiritual*).

Amadeu Pagès traced thirteen manuscripts of the poems, which he lettered A–N, the Phillipps MS. being K: Paris, Bibliothèque Nationale (A–B), El Escorial (C), Madrid, Biblioteca Nacional (D–E), Madrid, Biblioteca de Palacio (F), Valencia, University Library (G), Saragossa, University Library (H), Barcelona, Institut d'Estudis Catalans (I and L) and Biblioteca de l'Ateneu (M), and New York, Hispanic Society (N). Forty-six poems, with a Castilian translation, were printed at Valencia in 1539 by Juan Navarro, but the *editio princeps* is considered to be the edition containing 122 poems, in Catalan, printed at Barcelona by Carles Amorós in 1543. As we shall see, this manuscript is closely connected with the first edition.

The manuscripts cited by Pagès are of widely varying importance. A, H, I, L and M are incomplete, containing respectively 66, 79, 65, 22 and 6 poems only; C is a copy of the printed edition of 1545; E is dated 1546. Pagès has ingeniously unravelled the connection between the Phillipps MS., three of the other manuscripts and the *editio princeps*. Their association revolves round the Admiral of Naples.

One of the manuscripts in the Bibliothèque Nationale (B) was also written by Pere Vilasaló for Fonch de Cardona; it is dated 9 March 1541. It is a very incorrect copy, with frequent omission of words, unintelligible transcriptions and arbitrary changes in spelling – all absent from the Phillipps MS. Two transcripts in two years is strong evidence in itself of the Admiral's fondness for March's poetry, which is confirmed from other sources. Juan Boscan wrote (*Las obras del Boscan*, Barcelona, 1543) that 'as soon as the Lord Admiral saw his [March's] works, he had them diligently copied and keeps the book of them as close to hand as, they say, Alexander [the Great] kept Homer's works'. A document in the Archives of the Crown of Aragon, undated but *c.*1542, requests the Admiral of Naples to authorise Luis Pedrol, who has diligently collected the poems of Ausías March, to print and sell them. Pagès identified Luis Pedrol's manuscript in the Biblioteca Nacional, Madrid (D) and points out that the document must refer to the 1543 edition. Luis Carroz de Vilaragut recorded in 1546 that both the two first editions in Catalan, of 1543 and 1545,

were published by order of the admiral. Finally Pagès showed that the Hispanic Society's MS.(N) must have been one of those used by Vilasaló.

The sequence of events can now be reconstructed. In about 1540, full of youthful enthusiasm, Fonch de Cardona commissioned Pere Vilasaló to copy Ausías March's poems for him. Vilasaló set to work, using various manuscripts including the one now in the Hispanic Society, and completed his copy in March 1541, but it proved so full of errors and arbitrary changes that he was at once ordered to start again. His second, greatly improved, copy – the Phillipps MS. – was finished in April the following year. The Admiral was still not satisfied; both Vilasaló's manuscripts contained 105 poems, and Luis Pedrol was next engaged to find and copy seventeen additional poems and to have the complete collection printed from his manuscript (now in Madrid) in Barcelona in 1543. This text was still faulty, and the Admiral had a revised text published in 1545. It is rarely that the circumstances of the first publication of Romance poetry can be so exactly reconstructed, or that a manuscript so closely related to the *editio princeps* is offered for sale.

LITERATURE

Amadeu Pagès. *Les obres d'Auzias March*, 2 vols., Barcelona, 1912–1914.

[SEE PLATE 32]

124 JOACHIM OF FIORE. VATICINIA PONTIFICUM, AND OTHER PROPHECIES

[ITALY, C. 1600]

On paper. 138 ll. including 13 blank. Gatherings mostly of 12 leaves. Apparently complete. 13 × 9¼ in.: 330 × 232 mm. A few edges slightly frayed and a few margins waterstained, but in sound condition. Italian eighteenth-century marbled boards, yellow edges.

PROVENANCE

Phillipps MS. 17267 ('Ex Bibl. variis'). Note in Sir Thomas Phillipps's hand inside upper cover '? Dering MSS', but the manuscript cannot be traced in the Dering sale of 8 June 1858.

TEXT AND ILLUSTRATIONS

This unusually extensive collection of prophecies about the popes begins with the series that goes under the name of the Calabrian Abbot Joachim of Fiore (*c.*1130–1202) but includes many that are less well known. Almost every *recto* page has a large tinted drawing of a pope, accompanied by emblematic figures and prophetic texts. The latest pope named is Clement VIII and the manuscript was probably written during his reign (1592–1605).

The principal contents are as follows: (1) the usual series of thirty Joachimite illustrations and texts, beginning *Ascende calvo*. Although generally attributed, with many other eschatological writings, to the mystical Abbot of Fiore, these prophecies in fact only made their appearance more than 100 years after his death. They were printed once in the fifteenth century (Hain 9376) and frequently in the sixteenth and seventeenth. In the present manuscript the names Innocent VIII to Innocent IX are attached to nos. 2 to 19; after this point there are no names and the texts are omitted. (2) A series of seven prophecies for the popes from Pius V to Clement VIII, followed by eleven for unnamed popes. (3) [*P*]*rofetie del B.P. Mauritio Montano di Monteoliveto cominciate da Giulio secondo e seguitano in sin' a 32 Pontefici*, in fact only fourteen prophecies, the first six with the names Gregory XIII to Clement VIII. (4) *Prophetie extracte ex quodam libro antico in hebr*[*eo*], seven pages of emblematic drawings, with scrolls for texts many of which are left blank. (5) Six half-page prophecies for the popes Gregory XIII to Clement VIII. (6) *Profetie di Merlino*, eight half-page prophecies, the first four with the names Gregory XIII to Gregory XIV. (7) *Profetie del Beato Palmerio*, nine full-page drawings of popes with texts but no names. (8) *Profetie di Constantinopoli comminciando da Gregorio XIII*, twelve full-page drawings with brief texts but no names. (9) *Profetie del beato Egidio*, nine full-page drawings with texts, the

first four with the names Gregory XIII to Gregory XIV. (10) Thirteen full-page drawings of popes, with numerous emblems and texts but no names.

LITERATURE

F. Russo. *Bibliografia gioachimita*, Florence 1954.

125 MAGNIN. MADRIGAL

[FRANCE, C. 1658–1677]

On vellum. One leaf, verso blank, laid down on a sheet of paper which has been removed from a volume. Unbound. $10\frac{1}{4}\times7\frac{5}{8}$ in.; 260×195 mm. (illuminated surface $9\times6\frac{1}{4}$ in.; 227×160 mm.)

PROVENANCE

(1) Guillaume de Lamoignon, marquis de Basville (1617–1677, appointed Premier Président of the Paris Parlement in 1658), to whom the poem is dedicated.
(2) Thorpe's *Catalogue of upwards of fourteen hundred manuscripts*, 1836, no. 756.
(3) Phillipps MS. 10163.

DESCRIPTION

The eight-line poem, headed in gold capitals *Madrigal* is written on the lower half of the page in a regular italic hand with the initial at the beginning of each line in gold. It stands on an architectural panel, below an inscription in white capitals on gold, *Pour Monseign[eu]r Le Premier President*, flanked by elements from the Lamoignon arms in black and silver. The upper part of the page is occupied by an allegorical illumination; a clock in a gold container with bas-reliefs of Justice, inside a wreath bound by a gilt scroll with the motto *Iusta Gravitate Gubernat*, below the Premier Président's hat and backed by his ermine robe. In the lower corners are books, fasces, and the sword and scales of Justice. The meaning of the poem and the drawing is that under Lamoignon justice is administered with the impartial regularity of a clock.

The page is inscribed in the lower right corner with what is presumably the author's name, *Magnin Con[seill]er Au préal de Mascon* [i.e. former Councillor of Mâcon]. He is perhaps the author who contributed a piece to a *Recueil de pièces curieuses et nouvelles* printed at The Hague by Adrian Moetjens in 1694, a collection which included contributions by Boileau, Perrault, Racine and Saint-Évremont.

END OF SALE

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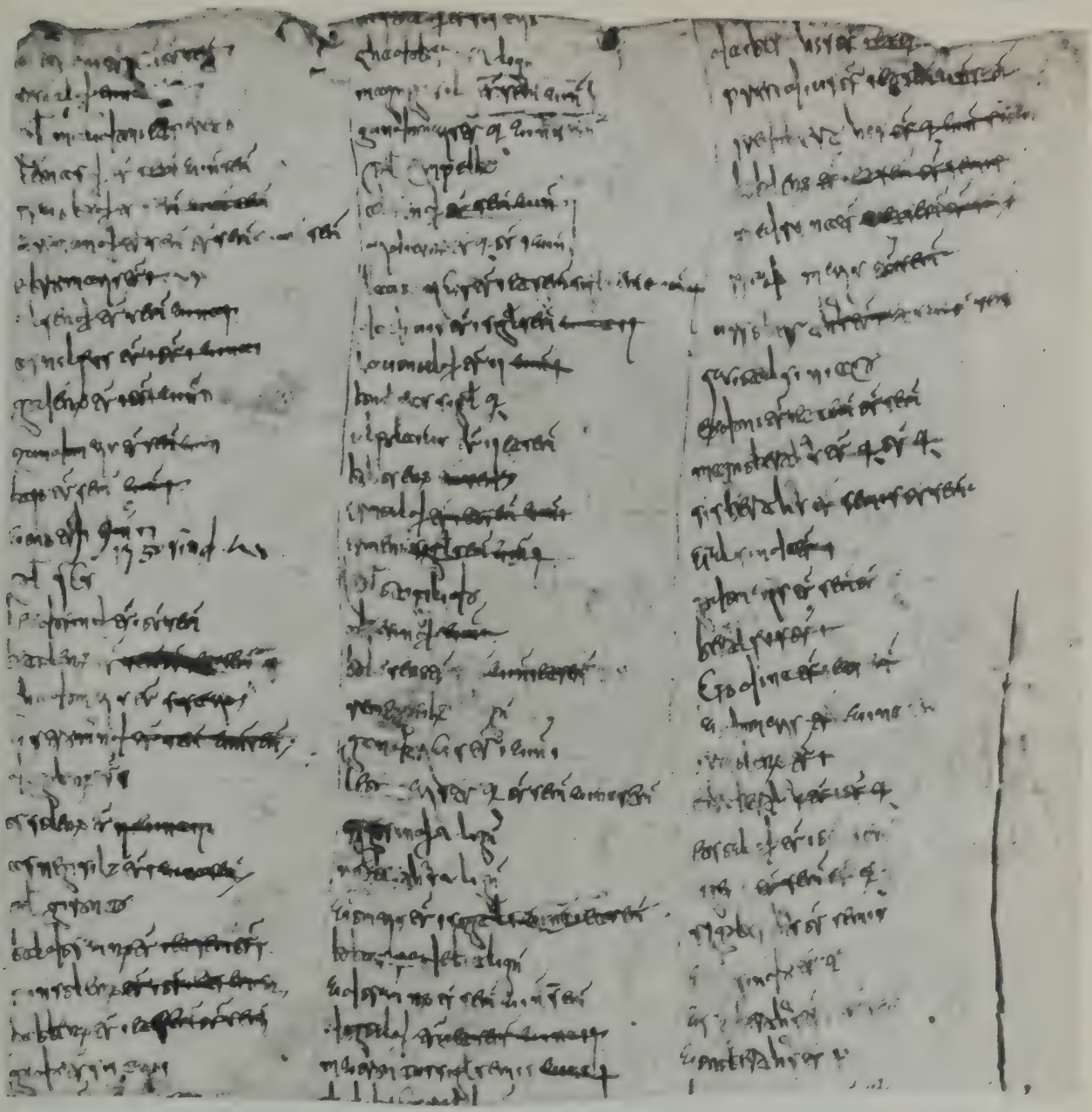
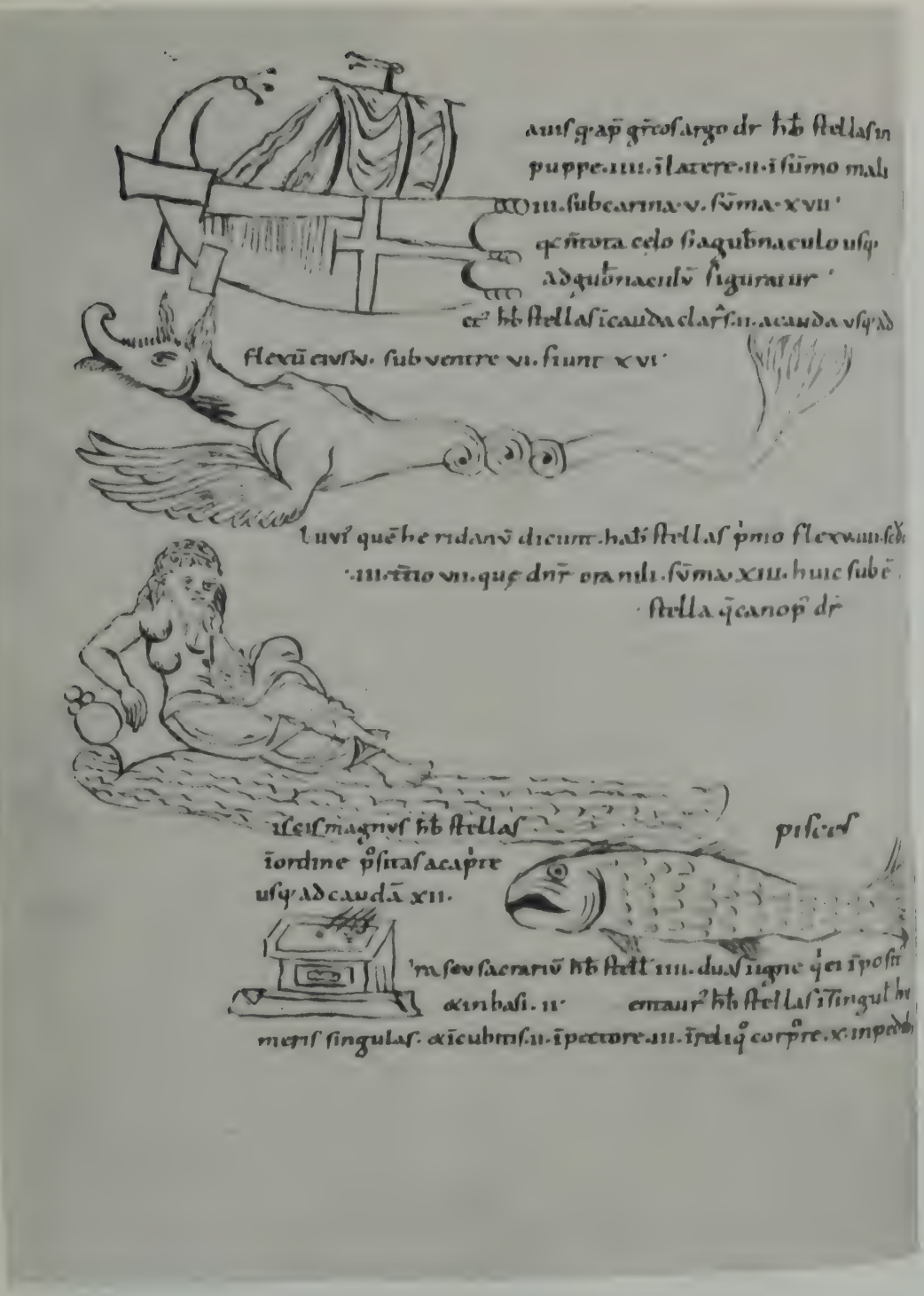


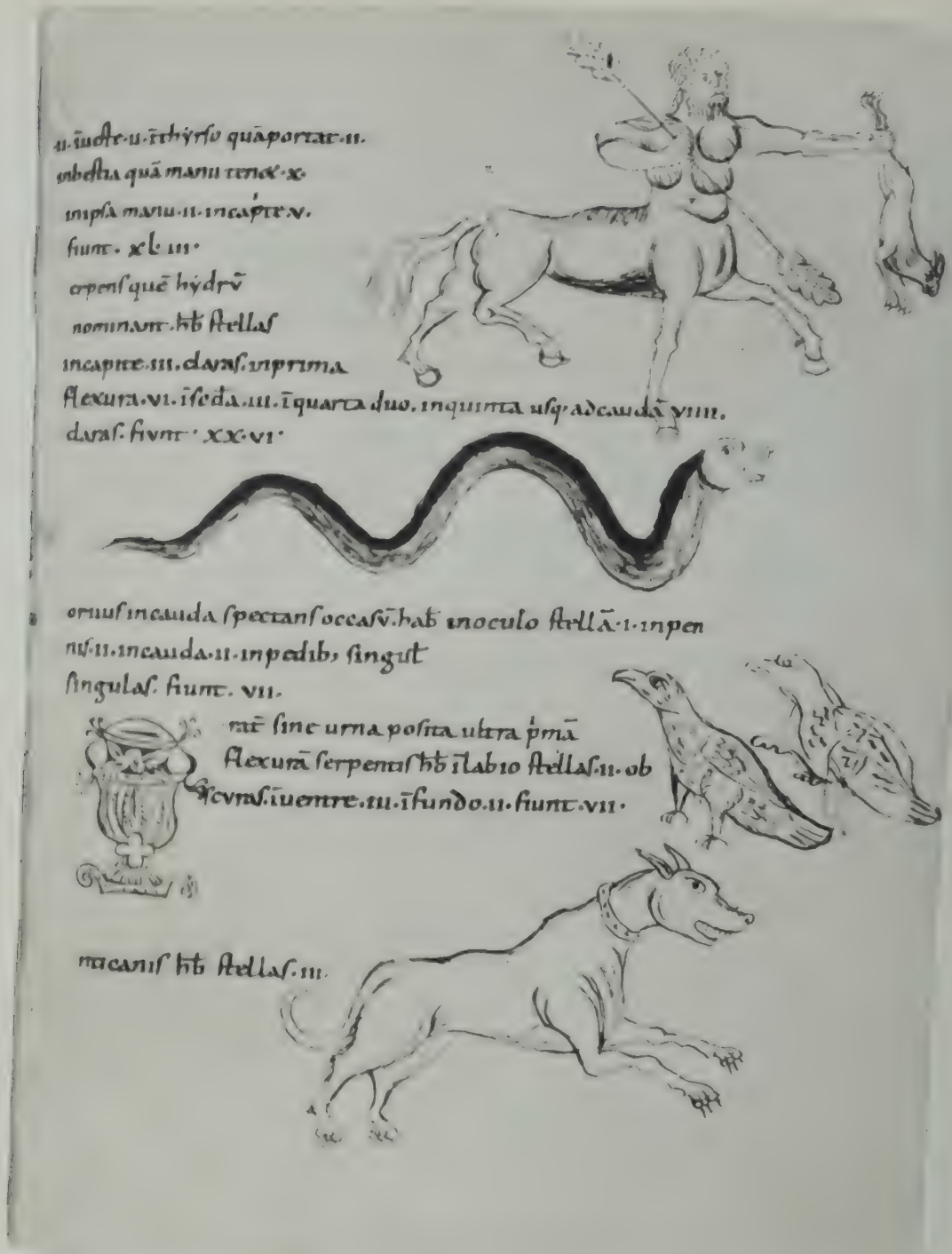
LOT 84. Vellum fragment (*slightly reduced*)

Incipit lib Sancti epi · De grā et libero arbitrio · ad ualentinū · & q cū illo fuerūt monachos ·

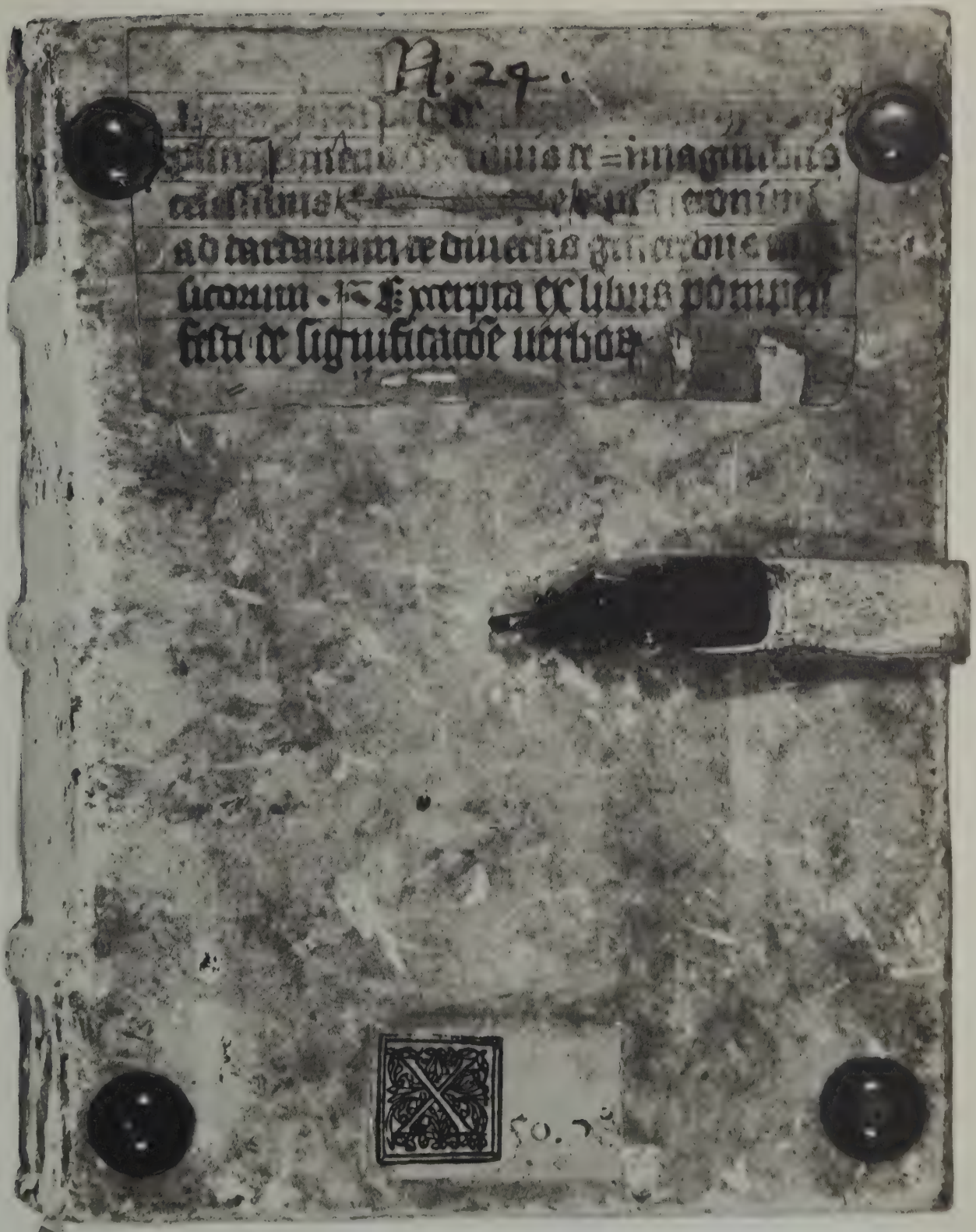
ROgat me uos q hominis liberum arbitrium sicut dicam et defendam ut dei grām qua uocamur adeo et ipsi nō malis meritis liberamur · et per quā bona merita cōparamus qb; aduentū per uenimus ceteri nam negare audeant · et conantur; auferre multa iā disserui mihi litteris q; mandauimus · quantū nobis dns donare dignatus est · Sed quoniam ita q dā q sic grām dei defendunt · ut neq; hominis liberū arbitriū · aut quando grā defendit negare existiment liberū arbitriū · Hinc aliq scribere aduersum caritatē ualentine fr̄e · & ceteros q simul dō seruitis · Compellente me tua caritate curaui · Nuntiatū est enim mihi de uob fr̄e · ab aliq b; q in ura ē congregatione nr̄a · et ad nos in deuenerit · per quos et ista direximus · q d dehac re dissensiones in uobis sint · Itaq; dilectissime · ne uos p̄ber hui quęstionis obscuritas · Moneo uos primū · ut de his quę intelligitis agatis dō gras · q eq d est aū · quo peruenire non dubitet ur · mentis intentio · pacem m



LOT 86 (*slightly reduced*). Folio 30*b*



LOT 86 (*slightly reduced*). Folio 31

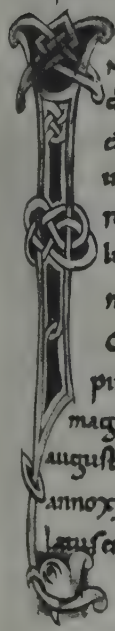


LOT 86. Upper Cover

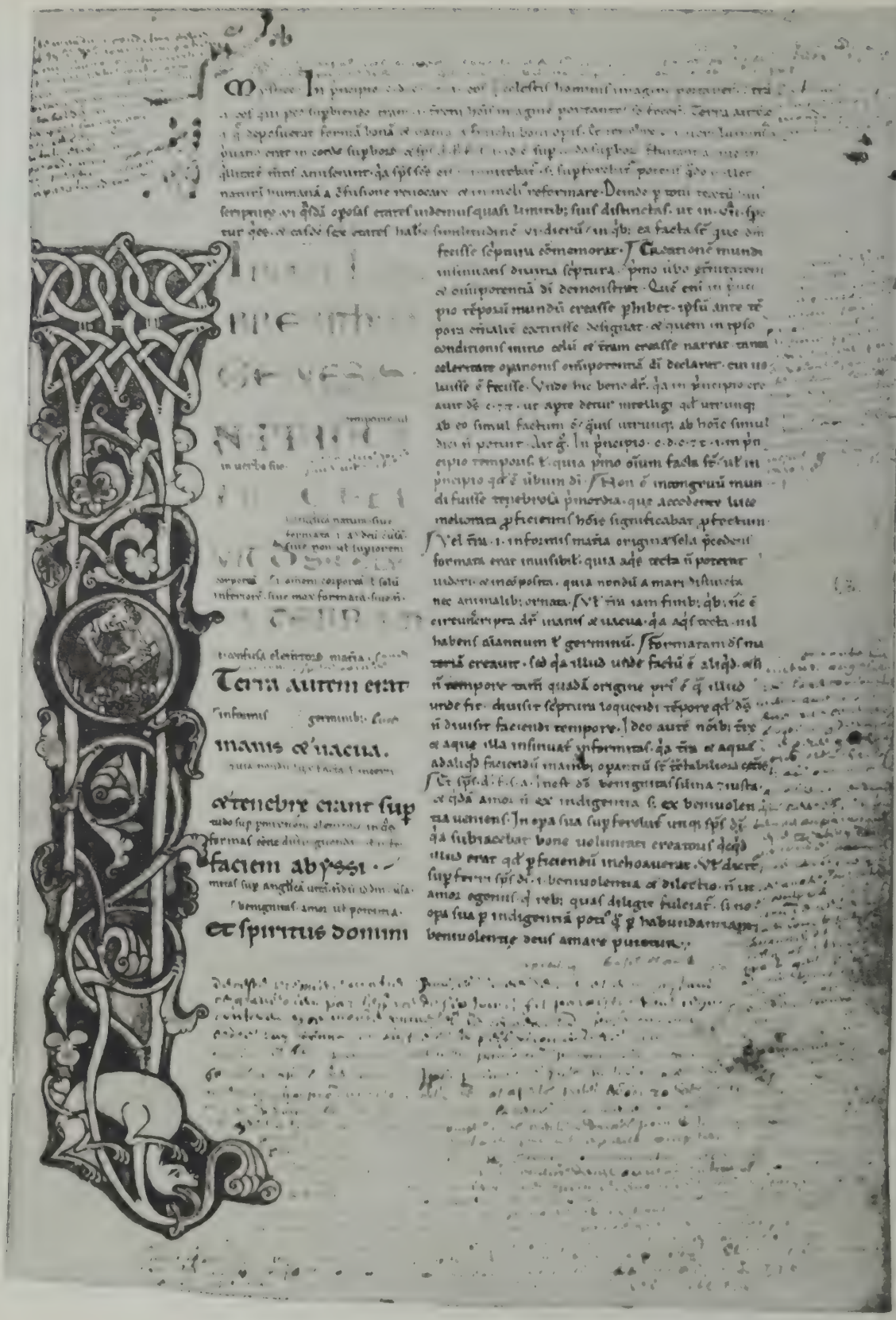
Incipit prologus sancti hieronimi presbiteri in uitam sancti malchi monachi:

Plerique mortalium studio et glę secularium litterarum dediti: exinde precipuam ut putabant memoriam sui nominis quesiuerunt: si uitas clarorum uirorum stilo illustrassent: Quę res utique non phanuem quidem: sed aliquantulum tamen conceptę spei fructum afferebat: quia et sui memoriam licet mendosam propagabant: et proposita magnorum uirorum exemplis. non parua emulatio legentibus excitabatur: sed tamen mihi ad beatam illam eternamque uitam. hęc eorum cura parum est: Quid enim aut ipsis occasura cum sęculo scriptorii suorum gloria prosit: aut quid emolumenta posteritatis talium legendo hęc uerum pugnatorem: aut socratem philosophantem: cum eos non solum imitari stultitia sit: si non acerrime etiam impugnare demencia: Quippe qui humanam uitam presentibus tantum actibus estimantes: spes suas fabulis: animas sepulchris dederunt: Siquidem ad solam hominum memoriam se perpetuandos crediderunt: cum hominis officium sit phennem potius uitam quam phennem memoriam querere: non scribendo aut pugnando ut philosophum do: sed pie. sce religioseq; uiuendo: Qui quidem error humanis mentibus traditus. in tantum conualuit: ut multos tamen emulos ut inanis philosophię. ut stultę illius uanitatis inuenerit: Unde facturus michi operepretium uidear si uitam sanctissimi uiri exemplo alios mox futuram prescripsero: quo utique ad uerum sapientiam. et celestem militiam. diuinamque uirtutem legentes incitabuntur: In quo ita quoq; uti rationem commodi ducimus: ut non inanę

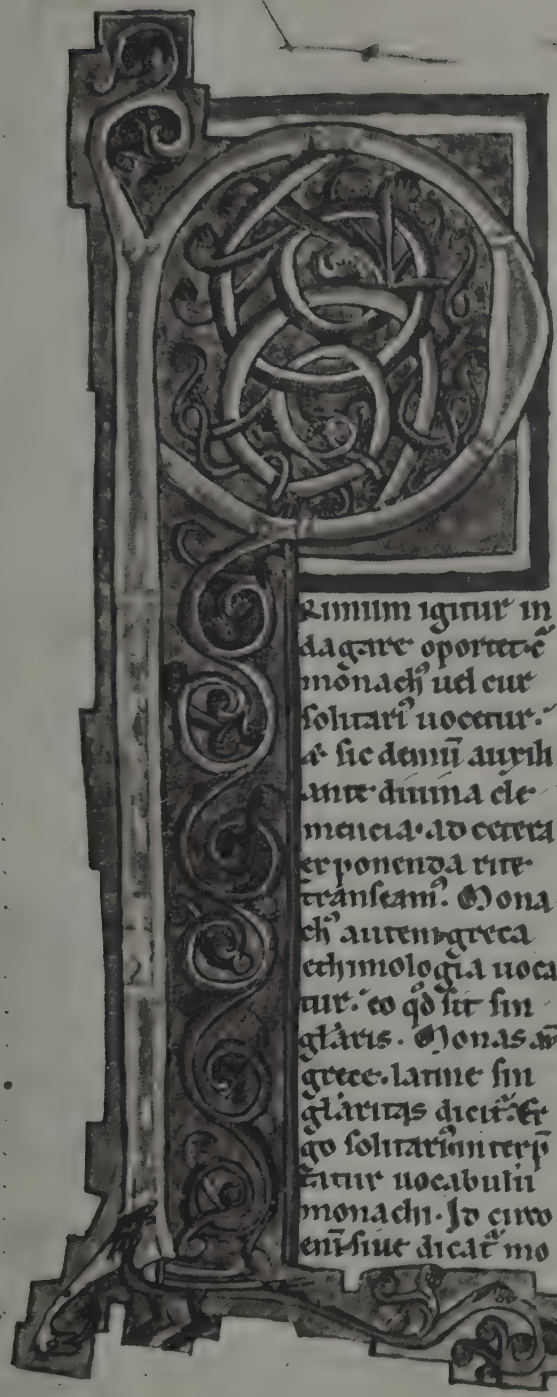
Iste liber est dom[us] Sce trinitatis



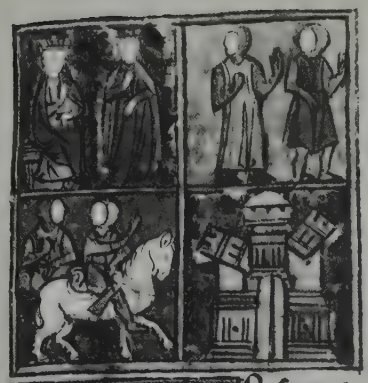
ut nonsit uidua huiusmodi
sedes. Gloriosissimi uenerunt
dixerunt. Scim quę con
sideratasunt ascō et uniuer
saliturō concilio. et uixta
petitionem reuerentissi
mor. epōr. religiosumq.
cleric. quisubscripserunt
sedis archiepiscopi cuncta
acta peragemus ut ā sē
synodo infuturo secretario
quępromissasunt super
sergio honorio. atq; so.
phronio opere adimplente.
Actio quartā decimā.
IN NOMINE DNI. ET
dominatoris ihu xpi
dei. atq; saluatoris nrī
imperatoribus acto co
ronatis ac tranquil
lissimis nrīs dominis
nrīs dominis flauiis
Constantino quidē
pissimo et acto decreto
magno principe ppetuo
augusto. et imperatore
anno xxviii. et post cōso
latus eius acto instructe
serenitatis anno xiii. here
dio uero atq; tyberio acto
conseruandis eius fratrib.
anno xxii die quintamense
apri. id. iun. Preposito
uenerando sessopissim et
xpō amabilis. magnoimp
constantino. insecretario
sacripalatii quicognomina
tur trullus. ꝓpissionē
eius acto instructe serenita
tis et ꝓsonaeius. presentib.
et audientib. Constantino
glorioso exconsule. et
curatore imperialis domus
hormisdo. Anastasio gloso
exconsule patritio. et locus
seruatore comitis impis
excubitu. Polieucto glorioso
Petro glorioso exconsule.
Conuenientes quoq; etiam
scō acuniuersali concilio.
quodimperiale sanctionē
congregatumest. inhac acto
conseruanda regia urbe:
Idest theodorus et georgio
uenerabilibus presbiteris.
et iob do amabilis diacono.



LOT 89 (*reduced*). Folio 2



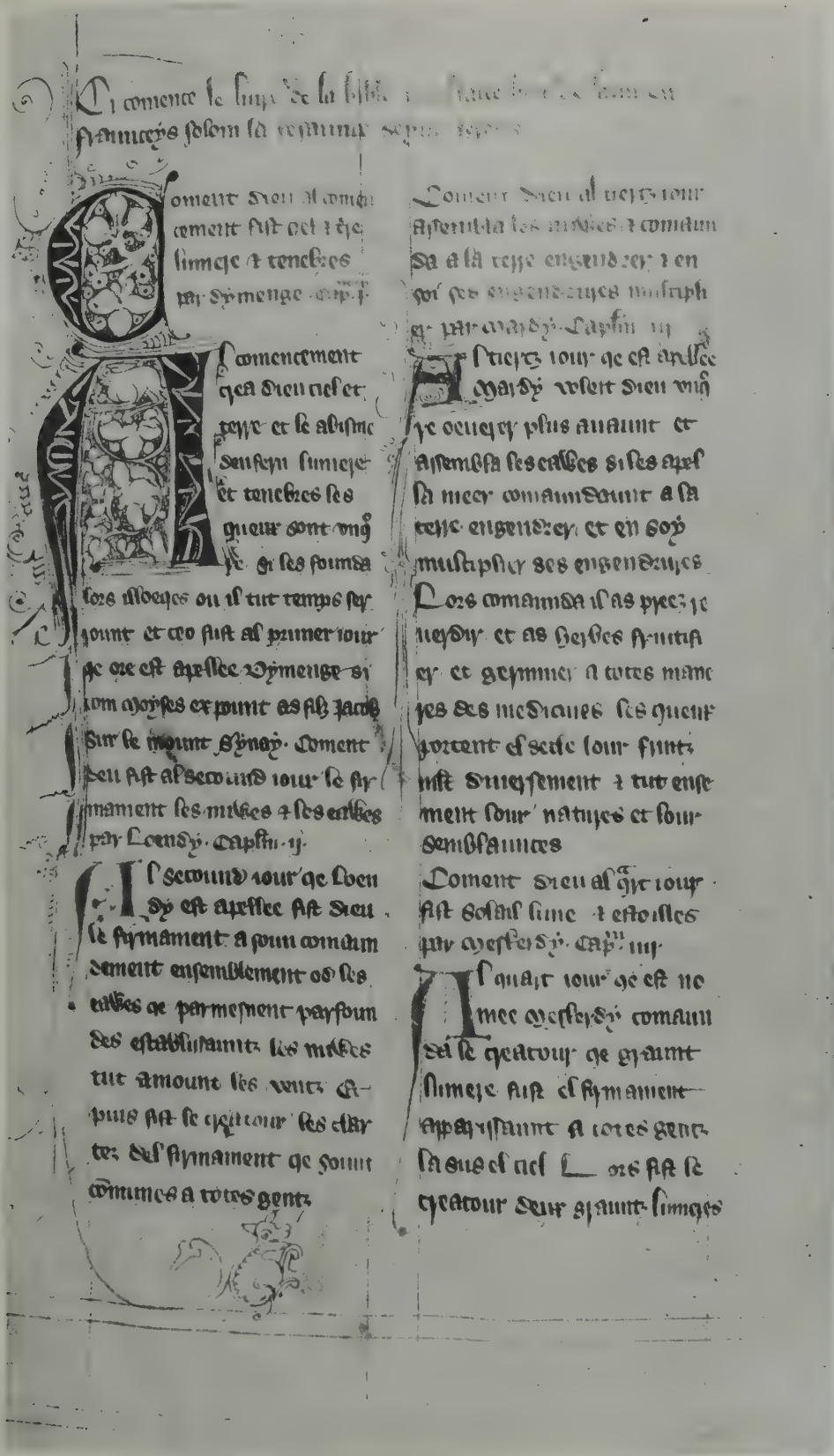
Primum igitur in
dagare oportet. q̃
mõnachi uel cur
solitarii uocentur.
& sic demũ auxilii
ante diuina cle-
menciã. ad certa
exponenda rite
trãseam. ¶ Mona-
chi autem greca
ethimologia uoca
tur. eo qd sit sin
glaris. ¶ Monas ãs
grece. latine sin
glaritas dicit. Ego
solitarium rep-
tatur uocabuli
monachi. Jo cum
eni siue dicat mo-
nachi siue solitarii unum
atq; idem ẽ. ¶ Jã uideamus
qt sint genera solitariorũ.
¶ Solitariorũ namq; duo sũt
genera. unum anachoritarũ
rum dẽ hẽmitarum. alte-
rum ũ cenobitarũ hoc ẽ mo-
nasticũ. ¶ Hec autem ambo
rum genera nõ cõuersionis
feruore nouitio debent i
stitui. s. diuturna monaste
rii exercitatione pri debẽt
pbari. qm̃ pbati. ad pfectionis
culmen rãõ miserãm te cõ
scendẽ ualeant. Preterea qq.
sepe dubitatum ẽ a multis.
a quo potissimũ monachorũ
heremus cepta sit habi
tari. Quam eñ alii repetẽ
tes. a beato helia & iohane
sumptum dicunt exordi
um. Alii aũt asserentes
beatum antonium huius
ppositi esse capt. ¶ Anachari
ete uero discipli beati anto
nii affirmat paulu quẽ-
dam thebeum in nouo tes
tamento reuelatũ fuisse pin
cipem. qd & uerum ẽ. Se-
cundum uero ẽ. qd a tempe
beati antonii reperti esse
cenobitarũ solitariorũ. hoc est
cetrusi. s. quis fuisse pri



Rsenua
Galehost.
Tſon com
pangnō
liez ſoiſſ
liez dece
que ſon
pangnon
ſenna a
nequel li. doulanz dece qui eſt
temel de la meſnīee leoir. arc.
qar parce le cande amor ꝑdu a
toz iorz. Til auoit miſ ſon cuer
en lm outre ce q̄ cuer dome. ſi poz
roit amer autre hōme eſtran
ge de leal amor. Tn a ceſte choſe
nequient pas teſmoing amor.
q̄r bien parut en lafin que la
doulem quil enot. li toli toute
ioie q̄ moz; em fu ſigne uſt dō
tel deuiſeri. mel de ſamor ne
fer pluſ a parler a cendroit. qar
deſpreudome ome Galeh. fu.
ne fer pas a amanteuon deu amr
lepoint. Tmut li conte qui pole
de li ſa cordent. dce. qui eſtoit
entoutes choſes li plus uaillanz
de ſprueſ. empreſ leoir. arc. a
qui en nedeuoit nul home apell
qui uelſpuſt encel termene. Tſi
teſmoigne hiuure ſ tandemdez

deuez eſtr. qui plus de ſ̄ceſ. ſ̄.
q̄ nuſ del autre ſe ſeruiſſanz ſe
roit. arcb: q̄ ſil poiſt muure ſō die
ſage el point. Tel corage q̄ il a
uoit quant il omenca a groer
leoir arcb. Jl paſſaſt toin ceſt
qui les autres auoit paſſez. Til
meiſmes de ſe coun. ſanē. ſ̄ equanz
il auoit amour le monde. q̄ quanz.
quant il hom a ſa laguerre. Tbien il parut. qar il fu a xxbl. a;
eſpē. Tpluſ conquiſt. xx m. re
aumes. Tapriſ. anz. fu laſſez de
ſon aage. meſ de toutes ceſ choſes
leur eſt ſanē. ſ̄ auenues. Tilla moſ
trai dien ſa oul uiſſt de ſa gran
roiz. ſa gran honte. quant ſe
roit a ude ſuſ deſioi arcb. Tilu
a la metra cuer. Tapreſ ce ſ̄ gran
tanſ. Tapreſ ce gran tenſ la
ou. u. home eſt de ſon ligna ge le
quez ſa uoit fez roiſ corone. Tſ
li reprouchierent a conſeuſ la ſo
reine ce ſeſ qui amor feſoit ſor
un ſeul home. Loiſ reſpondi il
qui n auoit on q̄ ſ̄ tant ga ſ̄ agne
ne uant d amor conquiſe. q̄r
il neſt pas deſ ſi trichece de traine
ne d auoir mel de preudōme. ne
les terres ne font mie les preudō
meſ. mes li preudōme font les
terres. Tli preudonſ doit roiz
eſtr. dce que nuſ na auoir

Eſſ ceſte maniere torna li. Gal.
a ſamor Tagſa angne. ce q̄
li autre tenoient a pre Tabo lie.
ne mes noſa ſt auoir cuer de
tant amer ton chē. q̄ mil feſoit
meſ oz le ſōmes ci a pler deſci ſō
tez ſtrecor ne li conteſ a pler co
ment il ſenua entreli Tſanē. T
leur. mi. eſcuerſ tam pluſ de
p. migne. Tch eu ſauthent ēdel
maniere doulanz Tpanſſis.



Cy comence le liure de la bible . . . . . en
franceys solom la verite[. . . . .

Comment dieu al comen
cement fist del e the
limeie e tenebres
par dymenge . cap. i.

Le comencement
ques dieu crea el ci
el e le abisme
sen seyn limeie
et tenebres les
grieu sont mue
pe. si les founda
tors ussoeses ou il tut temps sey
ount et ceo fust al primer iour
pe ore est apelee dymenge si
com aloyses ex point as fiz Jacob
sur le mount synay. Comment
dieu fist al secound iour le fir
mament ses mileis e ses enbes
par Loendy. Capitu. ij.

Al secound iour ge Loen
dy est apellee fist dieu
le firmament a poun comau
dement ensemblement os les
enbes ge par mesment paysoun
des establissaunts les mileis
tut amoune les vents ex-
puis fist le creatour les eiir
ter. del firmament ge soient
comunes a totes gents.

Comment dieu al tiers iour
assembla les aiues e comaun
da a la terre engendrer e en
gor ses engendrures multiph
er par avaydy. Capitu iij

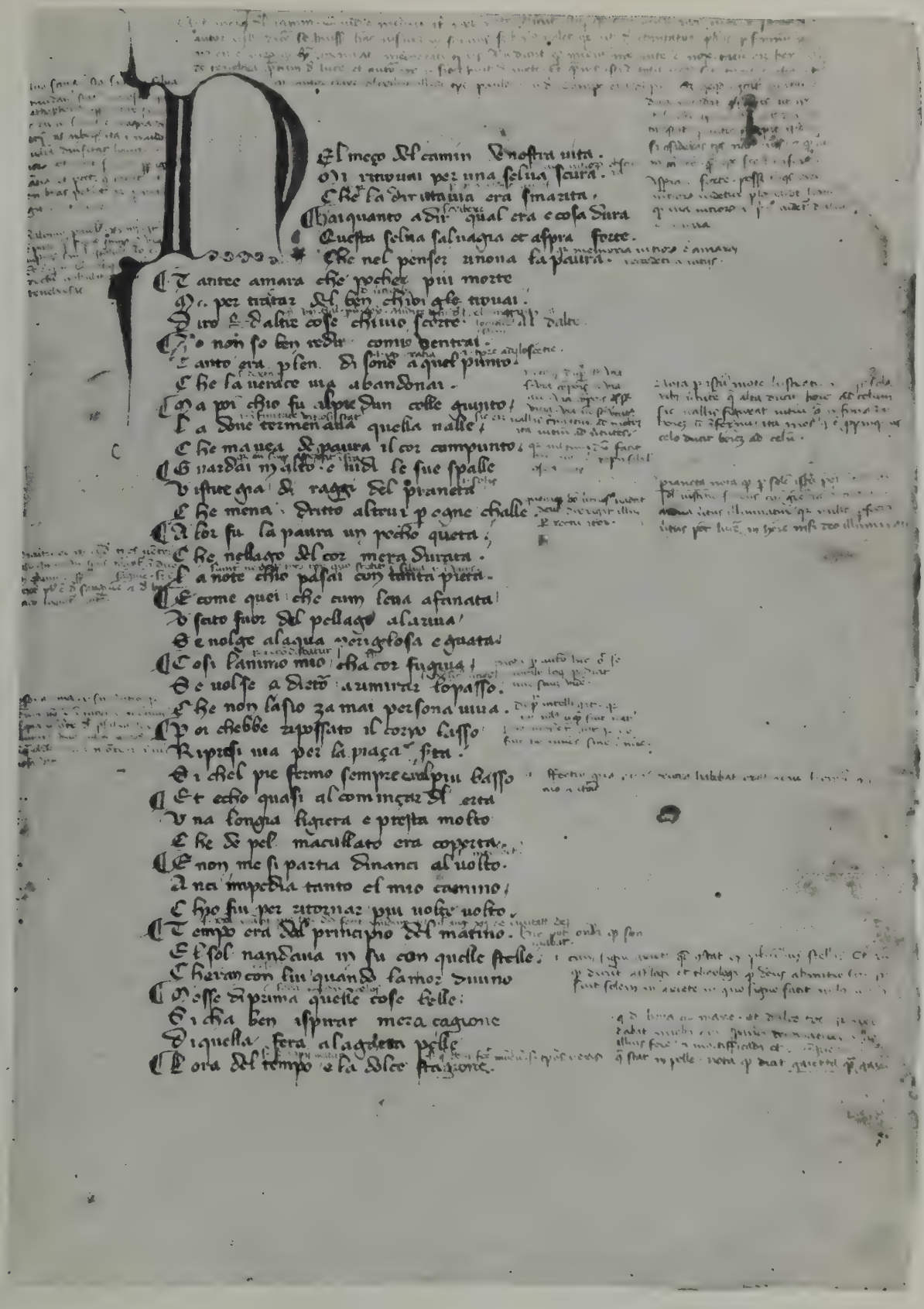
Al tiers iour ge est apellee
Lendy volent dieu mus
pe oeuerer plus auaunt et
assembla ses enbes si ses apel
sa mere comaundaunt a sa
terre engendrer et en soy
multiplier ses engendrures
Lors comaunda il as prees e
ueydy et as herbes fruitif
er et gremmer a totes manc
pes ses medicines ses grieu
portent el seele soun fruit
nist diuersement e tut ense
ment soun natures et soun
semblaunces

Comment dieu al quart iour
fist soleil lune e estoilles
par ayesterdy. Capitu iij.

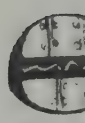
Al quart iour ge est ne
mee ayesterdy comaun
del le creatour ge graunt
limeie fist el firmament
espandissaunt a totes gent
sa sus el ciel Lors fist le
creatour deus graunt limeies

Tous temps vert uoit ⁊ uoleuer
Si cloit les arbres endroit pont
Cils plaisans bos la en ce pont
De toute plaisance couuers
A mi grans chemins ouuers.
Li pumiers qui a droit adrecer
A non en son droit non lieu
Cest li plus voulentiers hantes.
Et als plaisans chemins plantes
Et si bel que li iaus seiour
Y chantent oysel nuit ⁊ iour
Qui tant tiont le lieu aaisant
Tout li temps yiont plaisant.
Car pleurs ny pluet toutes nyuetz
Joie ⁊ deduit yiont en uente.
Dont en est plaisans li sentiers
Qui nuls ne sen ist voulentiers
Tant est als chemins gracieus
Qui nuls autres tant amoieus
Si est que il a cestui salemble
Tant de douceur le resemble
Li leons a nom coupoignie
Ou mantre humelite est enleignie.
Cils chemins si est moult batus
Mes gart qui si est embatus.
Car sil ne ui la droite uie
Trop legierement si foruoie.
Car tant de chemins foruoians
Vont par mi cestui tournoians
Et a tant de chemins salemble
Dont li vn lautre ne resemble
Qui napmes si puer ou tenir
Sans luy solement maintenir.
Ce pourquoi est il si plaisans
Qui de tout estat est aaisans.
Et tant vaut bel a aler
Qui nuls ne sen puet saouler.
Ia est mout li douls vos psier

Car la nest sers ne oublies
Mais vert ⁊ beaus ⁊ lons ⁊ drois
Et deduisans en quoi en drois
A requoi auoues voulentiers
Car se ne fust li douls sentiers
Nouus mainte ⁊ pmise
Sur qui neuls ia corne pumie
Apres ceuls est li tiers chemins
Plus onuis que nuls parchemins
Comuise a nom sest li polis
Qui de tous est li plus uolis.
Car la sont toutes fleurs trouuees
Douces fleurs ⁊ espanuees.
Ia sont les uiolettes douerses
Sans amatir ala terre aliees
Sont les douces hebes menues
Qui tant yiont bel maintenues
Qui nul yensemble tout nous estes.
Cils chemins est plains denestes
Si quil semble que courtoisie
Ordenast en despit demuie.
Cest cil qui plus bel se maintient
Et muer a soeuece appartient.
Car conte vieillece ou uolie
Et matece de moquerie.
Cils chemins en mult de lieus estoie
Car maladie qui lapuelle
Ia uolst ses fleurs ⁊ ses ramnes
Et yuert ronces ⁊ espines.
Et u pourete ⁊ en courrous
Semble als chemins tout desnous
Et yppert noblesse ⁊ verdure.
Mes ne pourquoi tant conue il dure
Et si plaisans a regarder
Qui yscet meliur garder.
Ice senestre hors de la plaine
Nous ou pendant dune montaingne
Et si li quars chemins de soeuece.

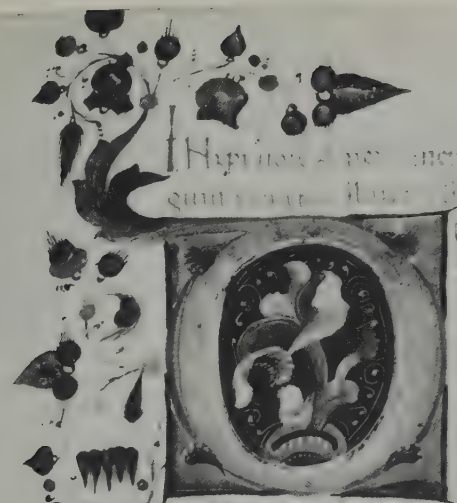


LOT 99 (*reduced*). Folio 7



Entre deux mons en .i. estroit
Lor droit au pie dune montaigne
Sur une riviere a decorr
La vit venir .ung bel oef
Qui li vint neuf pieces hante
La vit le .ung fons plainte
Le cuic passe oultre a vint le tot droit
La ou le fons plainte estoit
Encores a fait sa trestoe
Dus sest couche sus lerbe freche
Doultre sest a estendu
A son bouscel est descendu
De cuy estuet ostel changier
Assis sest a mengier
Le seoir cuy est ores venu
Mais tresrelin le corbeau
Qui mout eut ieune le iour
Na ores cure de seiour
Vit besongy ale bois lasse
Et vint fendant a vng plaisse
Vuit a en destour
Tout prest de faire vng tour
De fromages vit vng mullier
Qui on mout mis soleiller
Lalle qui guider les veaux
En sa maison allee estoit
Entre estoit en sa maison
De mengier estoit saison
Le corbeau la lesse corre
Vint en a pus pore le estore
Sault la vielle en la sale
Trouve cuy sue
Chaulore a pieces li cuy sue
Vassaul ne le emporteres mie
Il vont ainsi moult folez
Quelle fait il ne my plez
Pleres dit que ie le emport
Mout adroit on a tort
De le prendre en bon lieu
La mulotarde pest le lieu

Le corneur at mout plus pres
Leffroi nauoit vo[ir] iames
Ains en feray li bis de mon pere
Mout bel sest il abelle chiere
En aduanture de le prendre
Me mis pres sle vy tendre
Iamet a de bonne fasen
Aides mor y auoit
A le porter a mon nit
De nuyt en ane a de iosty
En menistray tout a mon ayse
Et alles vo[s] en car ie men vois
Adont vone a vait tout droit
Au lieu ou le estoit
Adiourner furet a celle heure
Le desbuia a luy desiure
Mais tat y eut de defensaille
Que nl mengeue a baille
Le fromage est bien mouc
Et I y feupe trains corps
Au chief quant il le trouue
Mengue en a malbne dime
Et du plus mure a du pl[us] tendre
Que tel ennuy luy fist au prendre
Grans corps y fert a me le
Que ne cheut sy vne me
Qui est a terre cheue
Deuat le qui la veue
Il connoist bien si faite beste
Se leua tresse la teste
Il lieue sus po[r] mieke tout
I. vit bissus stout
Qui son conpaygne est de mort
Tient le fromage entre ses piez
Premierait lapelle
Par les sains dieu sy vo[r] ele
Estes vo[s] li bons compere
Dieu ait bone vie pere
Le vostre qui si bien sceut chanter
Mantes fois le vo[r] veaer

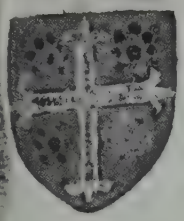


Hyp[incipit] prologus Libri Statutor[um] & le
[illegible] [illegible]

Co[n]duitore ducatus n[ost]r[i] beati
[illegible] gubernante. q
nobis promissione celestis gr[ati]e
collatus. & bella feliciter pe
rgimus & pace uiris decorm
[illegible] statum patrie honorabilis
substentam. Hinc ideo itaq;
[illegible] & ut nr[u]m dei cognim' ut nō de nris nr[u]z q;
fidelium potentia sed migeno confidimus. si omnem spem ad
solum referamus. sume prouidencie tuitionis. Unde &
mundi huius elementa. sub quadam nebula precesserint
& sorbem terre. cuius dispositio est pducti. Cū g̃ nil
ti studiosius reperiri inter: q̃ uenerabilem sanctionem p̃
quam res diuine humane q. ib impijs protegant. & sint
ppulsionibz. omis iniquitas refrenet. existimam necessariū
um utile possibile & honestum ad ipius termin̄ prope
rare. ut coz meti humana refrenet audacia. tutaq;
sit inter iprobos innocentia et i ipis iprobis refrenet nocē
ndi facultas. supplicio formidato. p quas cetū uniuscuiq;
cuiq; tribuet. Reperim' in iq; omia statuta & nobis & p̃de
cessoribz nris edita tāta cōfusione sint mixta. ut iusta coz
indebitis cōpositem de quorum obseruatione quibusdam om
bus p̃termissis. frequenter nri iudices macul[ar]ibāt. Q[uo]d
Hoc dei gratia Iacobus Tenpulus inclitus dux Venetiar[um]
Uiros discretissimos nobiles & discretos Ur. Pantaleonem

Cy comence la table des rubriches du liure nome la fleine le dor lequel compila et fist vng frere de lordre des prescheurs de paris docteur en theolo gie. Dont chascun gros vault autant a dire [illegible] et lappella en latin doctrum ne sa vouloit point nōmer et le fist a la requeste du dor lore de [illegible] Et le faisoit pour ses enfans [illegible]

Ce premier chapitre de cestui liure parole des douze articles de la foy et apres des dix cōmandement de la lor - Et puis des sept chefz et des dix cornes du pechie dequeil et de dame vgloue et parole des biens de fortune de nature et de grace - Le second chapitre est de cōmande mens q dieu donna a moyses ou mont de synay mais vous deuez sauoir que ilz sont deus manieres de cōmandement car il en y a trois q ja de la premiere clause et sont dit com mandemens affirmatifz cest adire que par eulx nous cōmande dieu a faire ce q nous deuons et sont ordonez a lamour de dieu - Les autres sept sont dis negatifz cest quil nous def fent ce q nous ne deuons mie faire car quant moyses monta en la mon taigne de synay il porta tables de pre pollies et liquees auec lui et appareil lees pour escripre - En ces deus tables



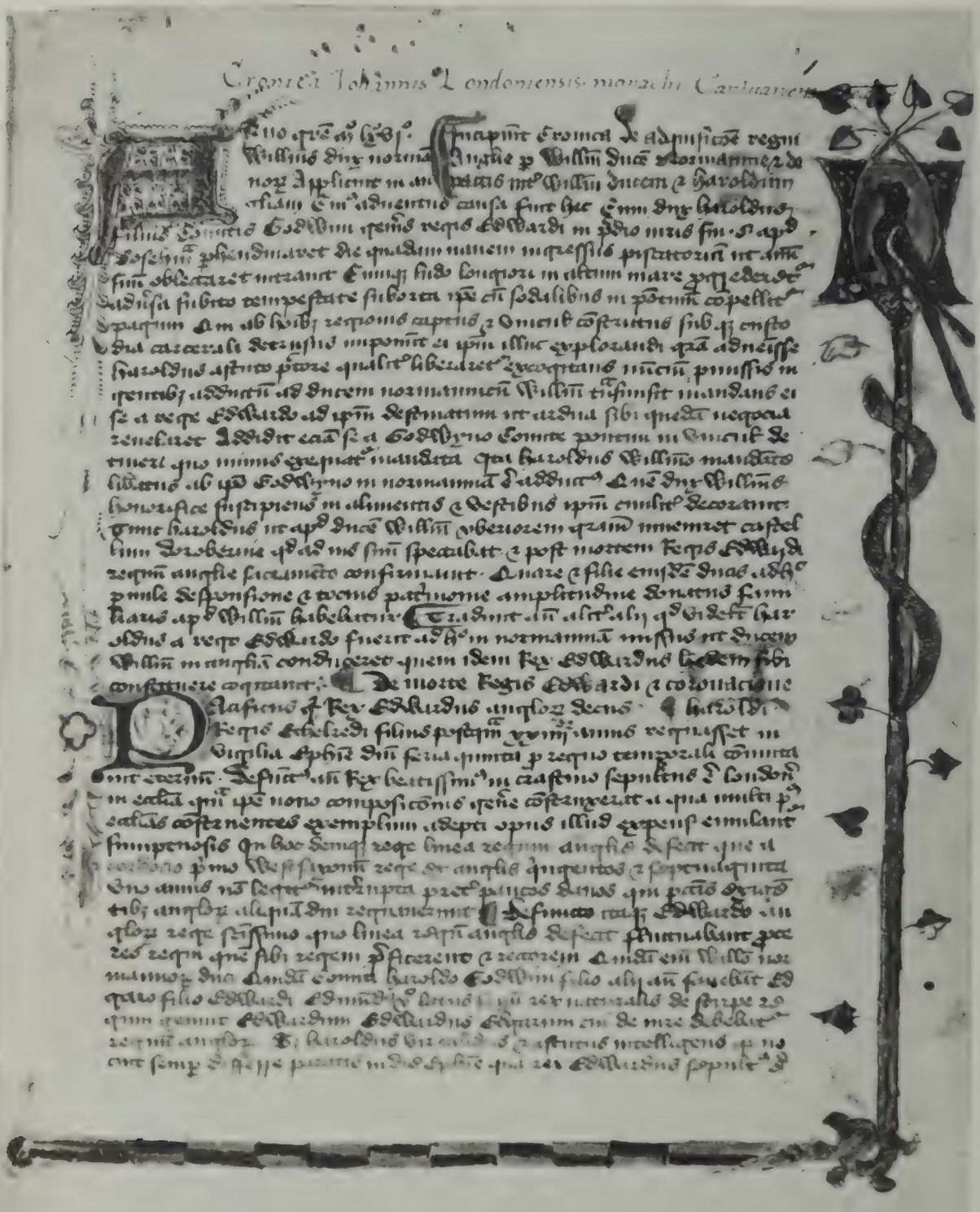
Iste dñus Ringmere missit ordinem militie ad expugnand[um]
Dñm Iuliana Apostatam et dicit Bmcs in sermone historiali de
gestis eius Pectus sinistrum azureum ad crucem sanguineam cum
quatuor postis aureis [illegible]

Portat unus senior de argento ad planam crucem de rubeo
Gallico / Et pote de argento una cum plagis de gules
quadratis ost a cono si cong sint colores exposita in
scutis Et ubi colores sunt equales pars prima longior est
extremitatis tue mapiendi est in dextra pro militibus
possitum ad comd

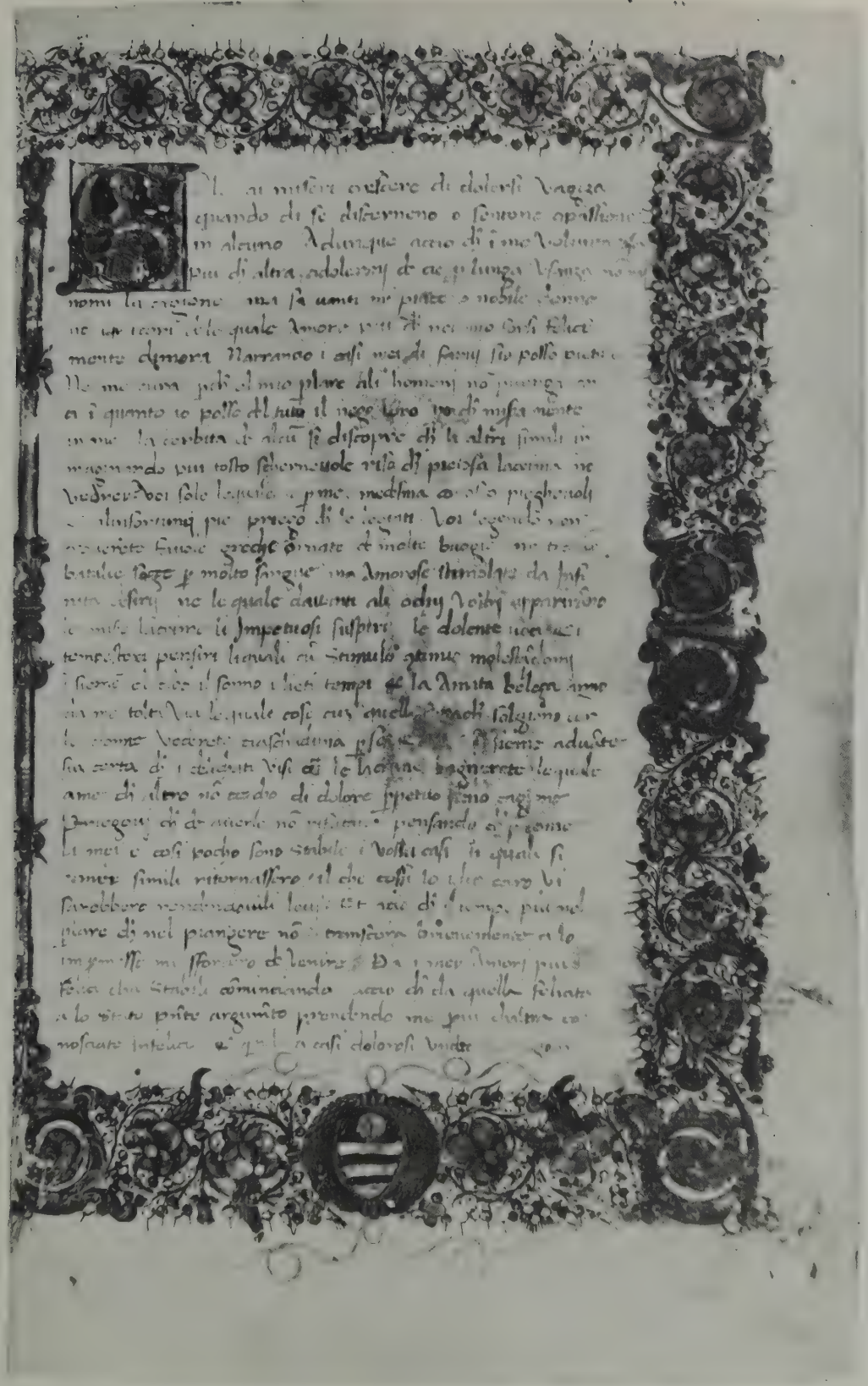
Portat de argento ad planam crucem de rubeo equalis longi-
tudis et omd pro Gallico Et port una crucis pilgrims Dnus
longimus par tonc Nec finis signi crucis attingit ad fim
brietis scuti

Portat unus crucis argentei patentes in campo rubeo Gallico
Et port de argento una crucis patens fusilis de sabulo ffia
dum signum est in medio ne attingat ad scuti fimbriam

Portat de argento una crucis quadris figuram de rubeo
Gallico Et port de argento una crucis patens fusilis de
sabulo plenos pnt de hmoi crucis et de omd colore

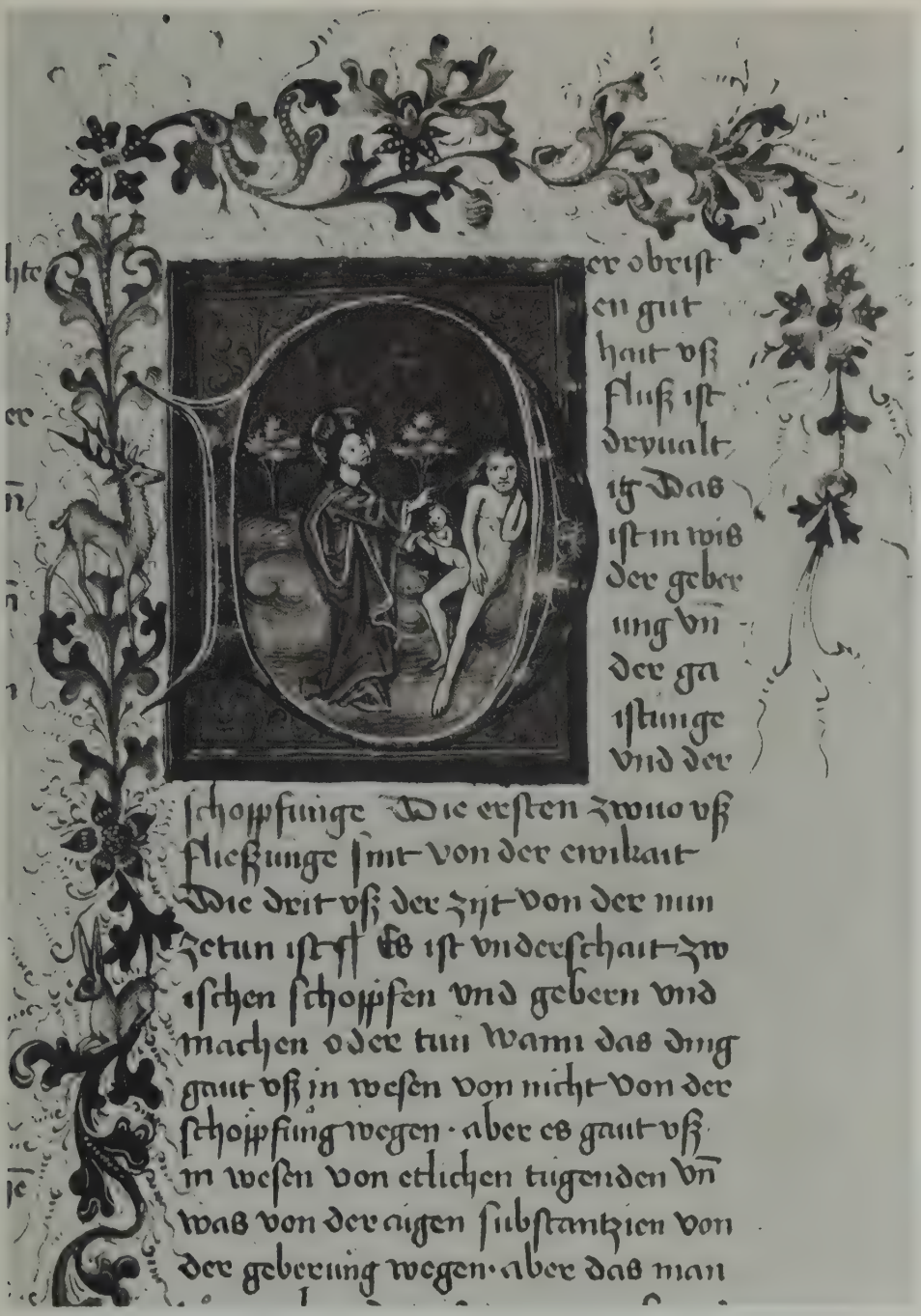


LOT 109 (*slightly reduced*). Folio 1

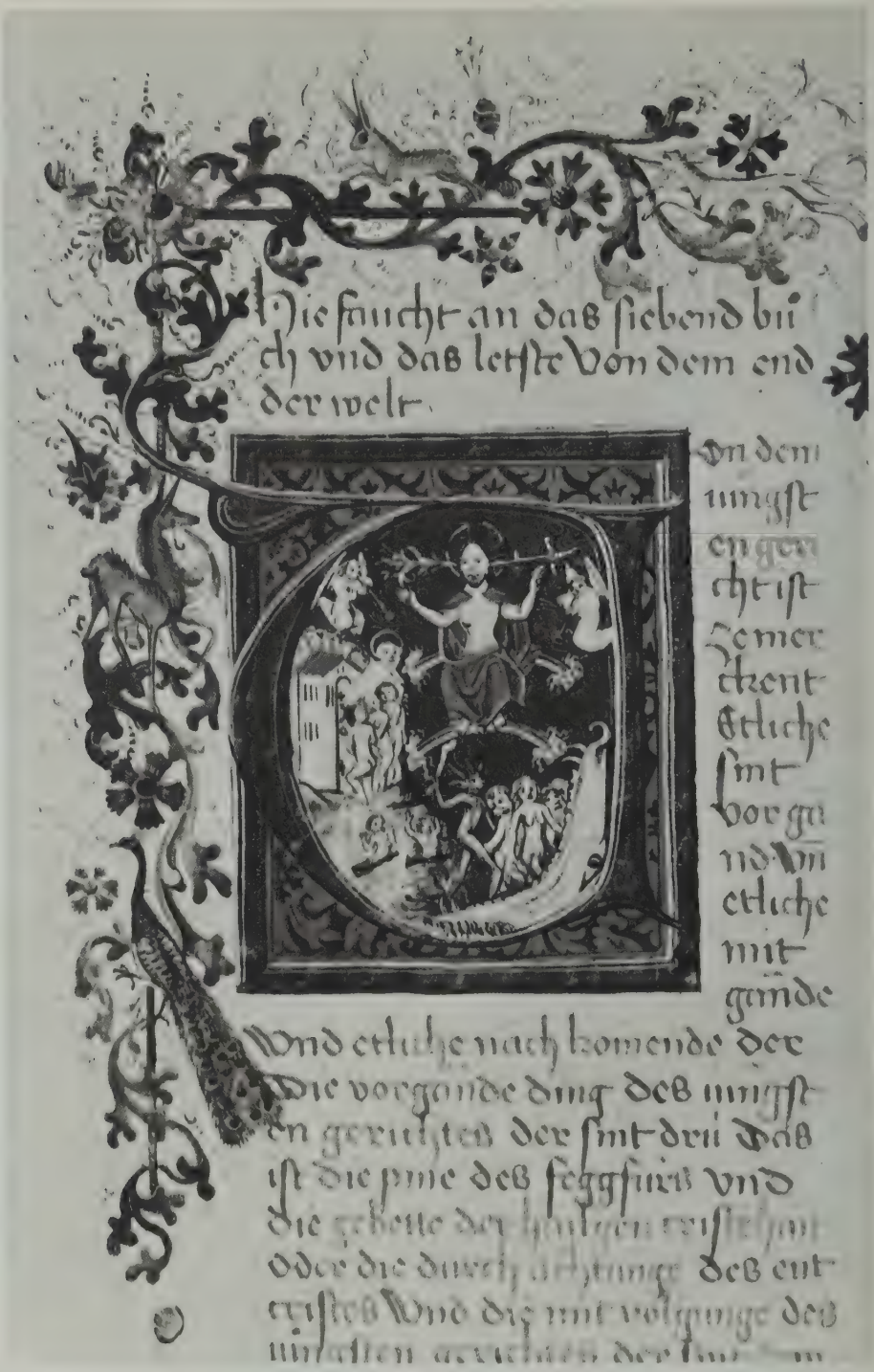


LOT III (*reduced*). Folio I

Lot 112 (*greatly reduced*). Folio 2

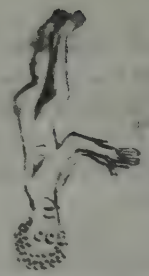


er obriſt
en guit
hait vß
fluß iſt
dryualt
ig Das
iſt in wis
der geber
ung vn
der gri
ſtunge
vnd der
ſchoppfunge Die erſten zwuo vß
fließunge ſmit von der erwikait
Die drit vß der zyt von der nun
zetun iſt ſt es iſt vnderſchait zw
iſchen ſchoppfen vnd geberen vnd
machen oder tun Wann das dng
gait vß in weſen von nicht von der
ſchoppfung wegen · aber es gait vß
in weſen von etlichen tugenden vn
was von der aigen ſubſtantzien von
der geberung wegen · aber das man



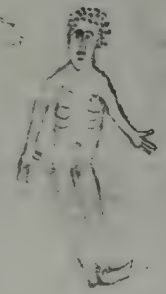
Hie fauchet an das ſiebend bu
ch vnd das letſte von dem end
der welt.

Dn den
iungſt
en gen
echt iſt
Zemer
ckent
Etliche
ſint
vor gu
nd vñ
etliche
mit
gende
Vnd etliche nach komende der
die vorgonde ding des iungſt
en gerichtes der ſint drii Das
iſt die pine des feggfiurs vnd
die gebette der heiligen criſtenheit
oder die durch ächtunge des ent
criſtes Vnd dis mit volgunge des
vnrallen gerichten der [illegible]



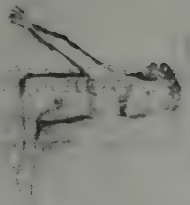
Si mulier pariens in partu nequeat parere propter
retroflexionem capitis uidelicet si os matricis
uersum sit ad dorsum matris et non ad pectus
uel ad latus dextrum uel sinistrum et alia
grauia que impedire possunt et sic obstetrix
debet manum suam in matricem mittere et
caput infantis ad pectus matris reducere

Si matrix extenderit manum obstetricis
retrorsum cum violencia et plumbum in dextram
recte adducat

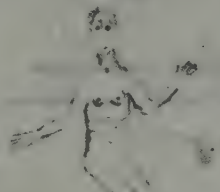


Si manus pedibus defuerit infantis et obstetrix eas
adducat sibi defendere caput a manu
obstetricis et eas manutenere et sic eas adducat
ne manus appareat et facilius nascatur

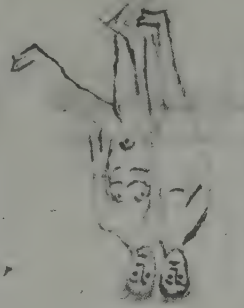
Si humerus natat et scapula a latibus natet sed
obstetrix manum dextram in latus sinistrum et
sinistram in latus dextrum infantis mittat et
sinistram infantis per manum submittat possit eum integre
tenere et quasi caput prius quaerat et ipsum
obstetrix teneat et sic eas adducat ita et si caput
non fuerit quaerat et ipsum teneat et sic eas adducat



Si nates fuerit et plumbus uidere prepeditus
in uulua descendit assistente matre eduxit

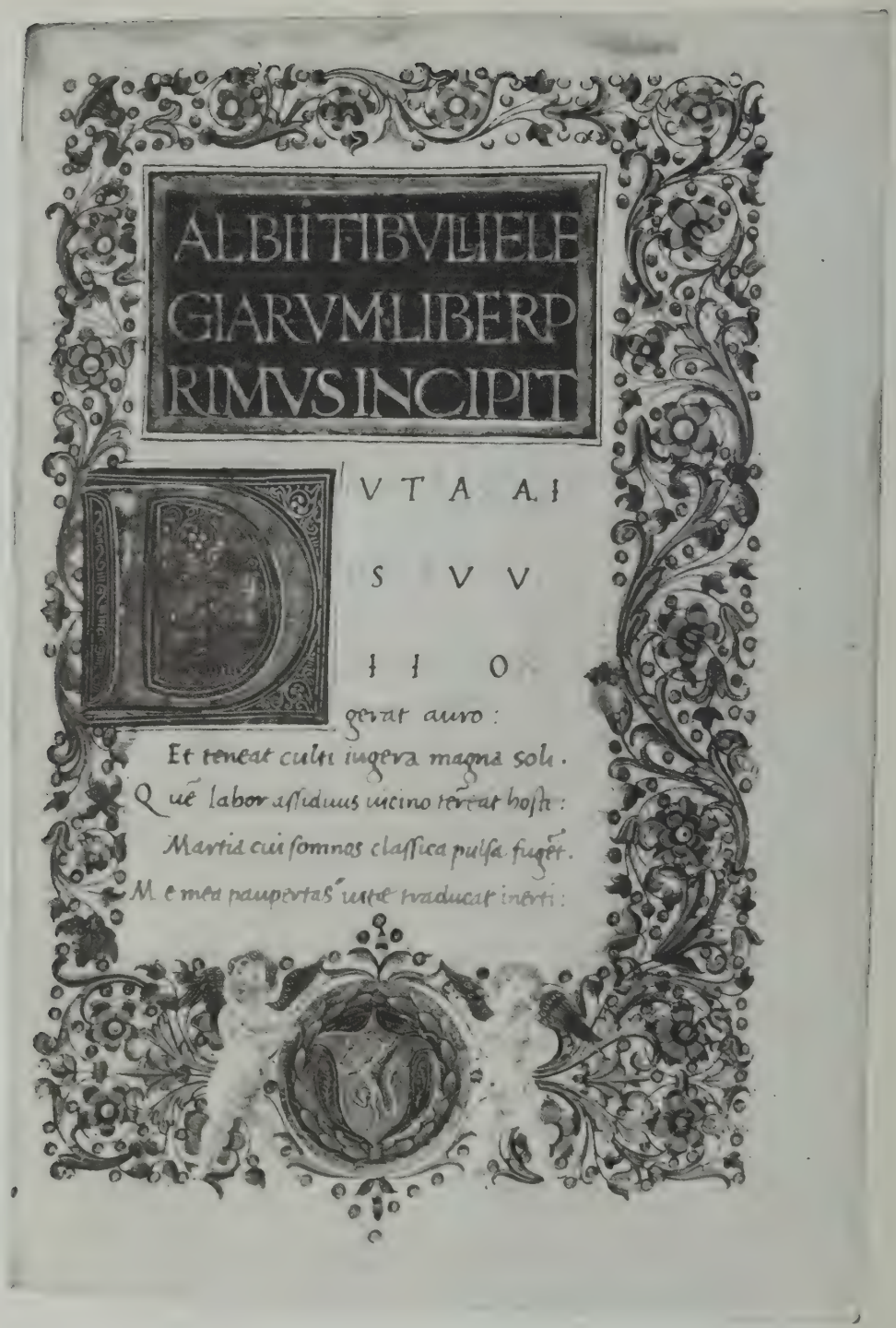


Si genua ostenderit retrorsum repellat et cor
recto pedi adducat



Si pedes fuerit et similiter se ad uersum tulerunt
sic tam humeri obstetrix manum in suam matrem repel
lat et sigillatim educant quo ita ab obstetrice
tendet per uiam quassicione fiat et frequenter eleva
calido et sicco fomento calefiat et linea umbilicalis recte
ligatura qua prius dicta quo a diligencia recti sectio
preparata et sanus euadere possit et prius sine
nascatur

Si caput anterius habuit et obstetrix manum
extendit et plumbum compressum habuit adducat ne
matrix ipsa premat


ALBII TIBVLLIELE
GIARVM LIBER P
RIMVS INCIPIT
VTA AI
S VV
I I O
gerat auro :
Et teneat culti iugera magna soli .
Q uē labor assiduus uicino terrat hosti :
Martia cui somnos classica pulsa fugēt .
M e mea paupertas uitā traducat inerti :

GVI. V. DVX. VR.

ADILLVSTRISSIMVM PRĪCIPEM
MEVM GVIDVBEBETRANVM
DVCEM VRBINATEM

HVnc tibi do princeps dignissime quide libellum
C. V patrie mentem deuotaq[ue] me[n]tis
Q Vom tu tuis studium dederis lege iudicia maxes
P[ro]cipibus musę. maiq[ue] [illegible]

Hvnc te precipue phebus: musęq[ue] decorant.
Mę etiam mauors: arq[ue] minerua colent.

PHILIPI VADI SERVI LIBER
DE ARTE GLADIATORIA DI
LICANDI AD ILVSTRISSIMV
PRINCIPEM GVIDVM FERE
TRANVM DVCEM VRBINI.

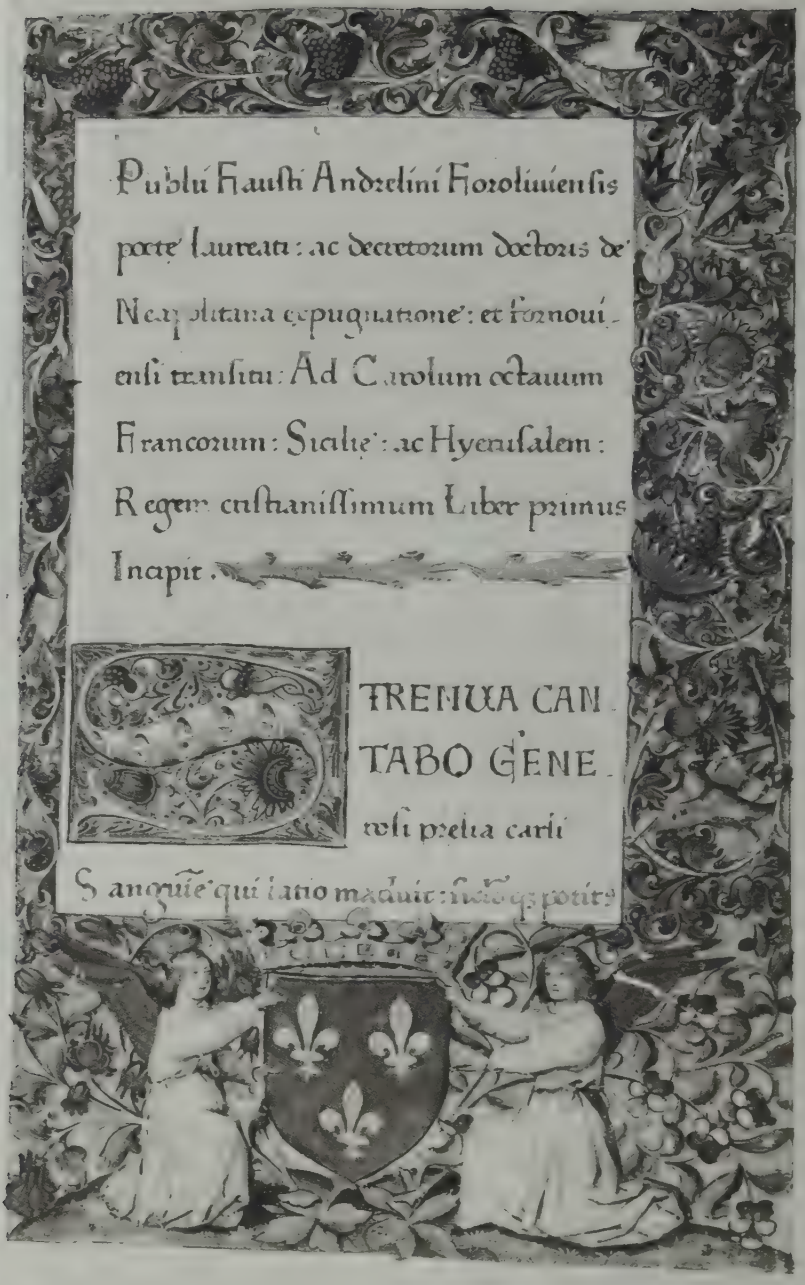
AVendomi mosso per apperito na
turale quale produce fuori elmi
o franco animo alieno da ogni
viltade nelli mei primi & flori
di anni ad achi & cose bellicose:
Cussi per processo di tempo cre

PLATE 27

LOT 118 (*reduced*). Folios *ib*–1

Io mi defendo puro quanto io poso.
Como tu traii io te uero adoso.
Como tu lance el colpo fera perso.
Re batero tua arma col riuerso.

LOT 118 (*slightly reduced*). Upper Cover



LOT 120 (*slightly reduced*). Folio 1

e:domina Si se retourna de sa faulte confuse et humble prist a retenir correction et doctrine En celle heure retourna rappella a soy toutes ses officiaulx puissances dispersees et estrangees de mondaine desire Et pour celle heure suspendy la commission des trois seurs Dimonstrative dyalectique et sophistique qui de apparente verbalite pouoient empescher sa raison et le soubmist du tout en lobeyssance et franche seruitude de la foy diuine

Adonc celle dame congneut sa contrition et le veoyt humilie et don le Sy le conforta par lasseurance de la diuine demeure si iamais ne doubt son retour a cely qui vers elle retourne

Et comme celle dame eust mis sa main sur les yeulx den tendement la veue luy esclarcy si que en la vertu delle mesme et par les diuines enseignemens et adournemens celestiaulx quelle pour toit il la choisit et congneut vrayement que cestoit son [redacted] Et la premier enseignie dont il la congneut estoit vng liure auquel dont la couuerture fut de couleur obscure p^r

Demossen Ausias March.
per la mort d̄ sa muller.

A Quelles mās q̄ iames perdonarē
Han ia tōput lo fil tenint la vida
De vos qui sou de aq̄st mō exida
Segons los fats en secret ordenaren
Tot quāt yo veig/e sent dolor me torna
Dant me recort de vos q̄ tāt amaua
En ma dolor si prim/e bens cercaua
Se trobaua que delit se contorna
Donchs dinaua puys te qui la soltīga
Car sens delit dolor crex nos retinga

En cor gentil amor per mort no passa
Mas en aq̄ll qui per lo vicis tira
La quātitat damor dina no mpia
La qualitat damor bona nos llassa
Quant lull no veu clo tocł nos pratica
Mer lo voler q̄ tot per ells se gruaya
Quin tal put es dolor sent molt straya
Mas dina pocł lesperit otestifica
Amor honest los sants amāts fa cohue
Daq̄st vos am e mort nol me pot tolue

Tots los voles qui my confusos eran
Se mostra clar per llur obra forana

PLATE 32

BAKER, LEIGH & SOTHEBY

THE FIRM COMMENCING WITH SAMUEL BAKER IN

1744

SOTHEBY, WILKINSON & HODGE

1861–1924

SOTHEBY & CO.

1924–1967

T2BZE 808